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NORTH AMERICAN PREMIERE AT THE TORONTO IFF

A FILM BY ANDRZEJ WAJDA

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MAN OF HOPE



BVLGARI

THE Hollywood REPORTER

TORONTO
WEATHER
AND HIGH
TEMPS

TODAY
64° F
18° C

TOMORROW
70° F
21° C

Can *12 Years* Ride *Gravitas* to the Oscars?

By Scott Feinberg

The awards season always brings movies with something serious to say about the world. But this year's Toronto fest — which helps kick off the race to the Oscars — seems to offer more movies of this sort than in recent memory.

No film tackles a heavier topic than *12 Years a Slave*, **Steve McQueen's** stark look at slavery in America. *12 Years* easily is the most acclaimed film of the fest so far, just as it was at Telluride last week.

Thanks to performances by stars **Chiwetel Ejiofor**, **Michael Fassbender** and newcomer **Lupita Nyong'o**, many are declaring it a sure bet for Oscar noms for best picture, director, actor, supporting actor and supporting actress.



CONTINUED ON PAGE 2

Eli Roth Sets Sequel to Cannibal Pic

By Pamela McClintock

Eli Roth and Worldview Entertainment already are plotting a sequel to cannibal horror-thriller *The Green Inferno*. Roth won't be in the director's chair this time, however, and instead has tapped **Nicolas Lopez** (*Aftershock*) for the job.



News of the follow-up came just as Roth's *Green Inferno* made its worldwide premiere Sept. 7 in the Midnight Madness section of the Toronto festival.

CONTINUED ON PAGE 2



From left: *Labor Day's* Jason Reitman, Kate Winslet, Josh Brolin and James Van Der Beek came out in support of their film at its world premiere Saturday.

\$#*@! *Bad Words* Ignites Market

Focus pays \$7 million-plus for Jason Bateman's raunchy directorial debut as Tom Hardy's *Locke* sells to A24 and hungry buyers zero in on several hot films By Tatiana Siegel and Stuart Kemp

It didn't take long for the Toronto deal spigot to turn on.

Nearly 24 hours after acquisition titles began screening here, a pair of significant pacts closed Saturday morning. Focus Features plunked down more than \$7 million for worldwide distribution rights to **Jason Bateman's** directorial debut *Bad Words*. And just hours before, A24 Films paid \$1.25 million for U.S. distribution rights to the **Tom Hardy** star vehicle *Locke*, which marked the first major deal on the ground at the festival. Both titles sold quickly, boding well for sellers looking to move finished films.

By contrast, last year's sales got off to a more cautious start with the first big buy — Focus' \$2.5 million deal for *A Place Beyond the Pines* — taking place a full day later on the morning of Day 3 of the festival. In fact, Toronto 2012 never escalated into a buying spree, with such bigger players as CBS Films, Fox Searchlight, Sony Pictures Classics, Relativity Media

and FilmDistrict largely staying on the sidelines.

But Focus and Universal may have set the stage for Toronto 2013 when they made a big play for the raunchy *Bad Words*, which stars Bateman as a forty-something misanthrope who uses a loophole to compete in a national spelling bee, less than 12 hours after its Ryerson Theatre premiere Friday. The CAA-repped film, which was financed by **Sean McKittrick's** Darko Entertainment, received an immediate strong reception from buyers. *Bad Words* plugs a hole in Focus' 2014 slate, with the specialty label eyeing it for release next year. Focus Features International

and sister company Universal will handle the film overseas.

After all-night negotiations, IM Global and CAA closed the *Locke* deal with A24 in the early morning hours of Saturday. Written and directed by **Steven Knight**, *Locke* centers on a man whose life unravels



Bad Words
\$7 MILLION

CONTINUED ON PAGE 2

THR HEAT INDEX



LAURIE MAY

The former Maple Pictures exec launches Elevation Pictures, a new Canadian distributor, and sets her first project, *The Imitation Game*, with Black Bear Pictures.



PETER LANDESMAN

The director's *Parkland*, set amid the JFK assassination, is hit with mostly negative reviews, posing an uphill battle for distributor Exclusive Media despite an ensemble including Zac Efron and Paul Giamatti.



ZACH GALIFIANAKIS

The *You Are Here* star no-shows the big world premiere gala for the Matthew Weiner-directed drama ... but only because his wife is very close to going into labor in Los Angeles.

KNOW YOUR DEALMAKER



Stuart Ford

IM Global
Founder and CEO

Locke, financed and produced by IM Global, scores the fest's first major sale (to A24), as its *Sacrament* horror pic builds buzz and foreign-language joint venture Mundial offers a full slate.

Bad Words

CONTINUED FROM PAGE 1

in real time while he is at the wheel of his car. A24 beat out multiple rivals for *Locke*, which entered Toronto with positive buzz from its screenings at the Venice Film Festival. (A24 is owned by Guggenheim Partners, parent company of *THR*.)

The next Toronto title poised to sell is the crime comedy *Life of Crime*, which drew strong buzz following a last-minute screening Saturday afternoon (the film officially closes this year's fest). Despite the heavy rain, every major distributor was in attendance including Lionsgate, Sony Classics, Focus, Relativity and Searchlight. WME and CAA are handling the title, which stars **Jennifer Aniston** and is based on a novel by **Elmore Leonard**, who died Aug. 20.

One buyer who was at the *Life of Crime* screening says Toronto 2013 already looks busier on the deals front than last year's incarnation. "It seems like titles are going to be selling," says the buyer. "Prices are going to be higher than I anticipated."

Meanwhile, Friday premieres like the **Daniel Radcliffe** horror pic *Horns* and the **Colin Firth** drama *The Railway Man* still are in play and generating heat. And



a stacked Saturday and Sunday is expected to tempt buyers with such titles as *Can a Song Save Your Life?*, starring **Keira Knightley** and **Mark Ruffalo**; *You Are Here*, directed by *Mad Men* creator **Matthew Weiner**; comedian **Mike Myers'** documentary *Supersensch: The Legend of Shep Gordon*; *The F Word*, starring Radcliffe opposite **Zoe Kazan**; the horror-thriller *The Sacrament*; and Atom Egoyan's **Reese Witherspoon**-Firth starrer *Devil's Knot*.

"There are a lot of higher-profile films this year and buyers are hungry for good product," says UTA's **Rena Ronson**. "And if warranted, buyers will pay top dollar. Several box office successes this year prove there is a strong market for a good indie film. [There] seems to be several of those here this year." **THR**

Cannibal Pic

CONTINUED FROM PAGE 1

The pic, set deep in the heart of the Amazon, follows a group of student activists who travel to visit a dying tribe. When their plane crashes, they are taken hostage by the very natives they came to observe.

Christopher Woodrow's Worldview Entertainment teamed with Roth to finance and produce *The Green Inferno* and also will produce and finance *Beyond the Green Inferno*. CAA arranged financing for both movies and is representing domestic rights.

Beyond the Green Inferno's plot is being closely guarded. Roth will present and produce the sequel, which is based on a script he wrote with Lopez and **Guillermo Amoedo**. Lopez — who worked on the script for *Green Inferno* — and **Miguel Asensio Llamas** of Sobras International Pictures also are producing.

"After writing and scouting all over Peru we realized that *The Green Inferno* had an expansive universe and that we would love to visit it again and go deeper into the jungle," said Lopez. "Our plan with *Beyond the Green Inferno* is to make a sequel in the tradition of *Aliens*, where the creative team went bigger, darker and scarier into the unknown. Eli has been an amazing creative collaborator and has set the groundwork for an entire universe of stories we're both incredibly excited to tell." **THR**

12 Years

CONTINUED FROM PAGE 1

McQueen's deft handling of weighty subject matter could give him an edge in a race defined by socially conscious films. **Bill Condon's** opening-night drama *The Fifth Estate*, in which **Benedict Cumberbatch** portrays WikiLeaks founder **Julian Assange**, emerged with limited awards prospects, as did *Parkland*, **Peter Landesman's** feature directorial debut set amid the assassination of President **John F. Kennedy**. *The Railway Man*, another contender based on a true story, stars **Colin Firth** as a World War II POW who confronts his torturer a half-century later. And **Justin Chadwick's** *Mandela: Long Walk to Freedom*, the latest film about former South African president **Nelson Mandela** — but the first ever authorized by the ailing leader himself — could make a contender of star **Idris Elba**. **Jean-Marc Vallée's** *Dallas Buyers Club*, inspired by the true story of a man who was diagnosed with AIDS during the early days of the epidemic and fought to circumvent the government's restrictions on medication — should compete, especially **Matthew McConaughey**, who shed 38 pounds for the role.

These films will be joined in this year's race by many others about important subjects — among them World War II (*Monuments Men* and *The Book Thief*), the war on terror (*Lone Survivor*), tragically killed monarchs (*Diana* and *Grace of Monaco*), Wall Street shenanigans (*The Wolf of Wall Street* and *Blue Jasmine*), piracy (*Captain Phillips*) and race relations (*Fruitvale Station* and *Lee Daniels' The Butler*).

Of course, weighty films don't automatically win Oscars — *Shakespeare in Love* beat *Saving Private Ryan* for best picture in 1999. But films that come with big social importance can appeal to the Academy, and this year *12 Years a Slave* might be the heaviest of them all.

McQueen, for his part, doesn't want the film defined by one issue. "I hope it goes beyond race," McQueen said Saturday in response to a reporter's question. "You're trying to narrow it down to race. Yes, race is involved but it's not entirely about that." **THR**

Eddie MARSAN

a film by Uberto PASOLINI

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TORONTO DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
AT THE FESTIVAL

Emma Watson Gets Suicidal for Novelist's *Your Voice in My Head*

Emma Watson has signed on to star in *Your Voice in My Head*, the adaptation of the Emma Forrest memoir that Francesca Gregorini will direct.

Alison Owen, a producer on the upcoming *Saving Mr. Banks*, and Benaroya Pictures' Michael Benaroya, whose credits include *Lawless* and *Margin Call*, will produce the drama, which starts shooting Nov. 4 in New York.

Watson loosely was attached to the project a few years ago when it was set up at Warner Bros. with her *Harry Potter* director David Yates. Yates left in 2012 and Watson followed soon afterward, with Emily Blunt next coming aboard.

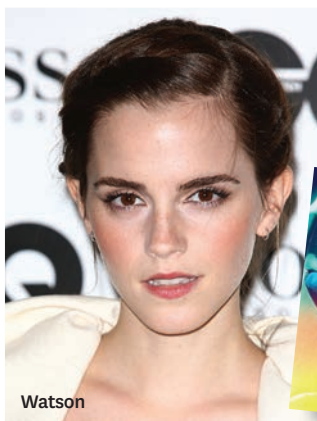
The project moved out of Warners and is now on the independent track. And Watson is back with Gregorini, the daughter

of Bond girl Barbara Bach and stepdaughter to Ringo Starr. International Film Trust, the recently launched division of Benaroya Pictures, is selling the project internationally. CAA is repping domestic rights.

Your Voice tells the story of a young woman living the fast life in New York who attempts suicide before being saved by a selfless psychiatrist who is hiding the fact he is dying of cancer. Forrest, a novelist and journalist repped by CAA and Casarotto and Associates, wrote the script.

Watson, repped by WME and the U.K.'s Markham

Froggatt & Irwin, recently appeared in Sofia Coppola's *The Bling Ring* and cameoed in Seth Rogen and Evan Goldberg's *This Is the End*. Gregorini, repped by CAA and The Schiff Co., also directed and co-wrote *Emanuel and the Truth About Fishes*, which starred Jessica Biel. — BORYS KIT



Watson

Gemma Arterton's *Keys* Opens Up to International Buyers

The Christopher Nolan and Michael Stokes-penned crime thriller *The Keys to the Street* starring Gemma Arterton and Tim Roth is to be touted to international buyers by Myriad Pictures.

U.S. sales rights are being handled by Myriad and CAA. The psychological thriller, based on the novel by Ruth Rendell,

is slated to begin production in the U.K. in early 2014 and will be helmed by Czech director Julius Sevcik (*Normal*).

Jake Gyllenhaal L.A. Crime Thriller Adds Bill Paxton

Bill Paxton is joining the cast of screenwriter Dan Gilroy's directorial debut *Nightcrawler*. Gilroy's wife, Renee Russo, and

Jake Gyllenhaal also star. The thriller was written by Gilroy and explores the dark world of freelance crime journalism in Los Angeles. The producers mix includes Jennifer Fox, Tony Gilroy, Gyllenhaal, and financiers Bold Films' Michel Litvak, David Lancaster and Gary Michael Walters. Paxton recently wrapped Disney sports pic *Million Dollar Arm* and has sci-fi thriller *Edge of Tomorrow* coming out via Warner Bros. next year. Sierra/Affinity is repping international sales on *Nightcrawler*.

Christopher Plummer Joins John Travolta Heist Pic *The Forger*

Beginners Oscar winner Christopher Plummer will star opposite John Travolta and Tye Sheridan (*Joe*) in *The Forger*, a heist pic spanning three generations. Code Entertainment and The Solution are co-producing and co-financing the film, which British director Philip Martin is set to start shooting in Boston

in October. Written by Richard D'Ovidio (*The Call*), *The Forger* tells the story of Ray, a second-generation petty thief (Travolta) who arranges to buy his way out of prison to spend time with his ailing son (Sheridan). Plummer will play Ray's father. The Solution is representing international rights; WME Global and ICM are handling domestic sales.

Russian Drama *The Major* Scores U.S. Release

Philadelphia-based U.S. distributor Artsploitation Films has inked a deal for Russian action drama *The Major*, directed and starring Yuri Bykov. The movie details the story of a corrupt cop who runs a boy over in front of the child's mother and attempts to cover it up. The deal with Artsploitation was inked by Berlin-based sales banner M-appeal on the eve of its North American bow here in the contemporary world cinema section Sept. 9. Artsploitation is planning



Christopher Plummer will play John Travolta's father in *The Forger*.



Gemma Arterton



Bill Paxton

the release for fall 2014. The film made its world debut in Cannes' Critics Week and won best director and artistic achievement plaudits at the Shanghai International Festival. M-appeal already has closed deals for France, Greece, Brazil and Iran.

IFC Picks Up North American Rights to *Dukes of Burgundy*

IFC Films has acquired North American and Latin American rights to Peter Strickland's dark melodrama *The Duke of Burgundy*, which will begin filming in Hungary later this month. Written and directed by Strickland (*Berberian Sound Studio*), the film will star Danish actress Sidse Babett Knudsen. Protagonist Pictures repped the filmmakers.

Focus Launches *Oculus* Follow-up *Somnia*

Filmmaker Mike Flanagan has set his sights on psychological horror film *Somnia*. Flanagan, whose horror pic *Oculus* is making its worldwide premiere here next week, is re-teaming with Trevor Macy's Intrepid Pictures on *Somnia*, about an orphaned child whose dreams — and nightmares — manifest themselves physically. Focus Features International will launch the project this weekend to foreign buyers. Flanagan is set to start shooting this fall from a script he wrote with Jeff Howard. William D. Johnson and Sam Englehardt's Demarest Films will produce *Somnia* alongside Intrepid and co-finance with MICA Entertainment. MICA co-financed *Oculus* with Intrepid. **THR**



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I DID SAY THAT, EH!

A look at who's saying what at the Toronto film fest



➡ “My father was an accountant for Price Waterhouse. You remember, the Oscars used to bring out the three accountants? We used to stand up on our couch and cheer when the accountants came out. ... I used to say, ‘One day, Dad, you’re going to be up there.’”

HUGH JACKMAN
The *Prisoners* actor, on watching the Oscars with his family

➡ “It’s a tragi-comi-horridy,”

JOE HILL
The *Horns* writer, on how his film, which stars Daniel Radcliffe, defies categorization

➡ “That was 13 inches of awesome!”

JASON REITMAN
The *Labor Day* director, tweeting after his live read of *Boogie Nights* at the Ryerson Theatre.



➡ “Massachusetts teamsters, these are the most severe people on the planet. When I stopped bringing them pies, they stopped talking to me.”

JOSH BROLIN
The actor, on practicing for a scene in *Labor Day*, in which his character seduces Kate Winslet’s character by baking peach pies.

➡ “I just did three alcoholics in a row, so I don’t know what’s happening there.”

SUSAN SARANDON
The *Last of Robin Hood* actress, responding to a question about how she chooses her roles.



➡ “I just have to say, if I never get to participate in a film again, this is it for me.”

BRAD PITT
The actor, on his role in Steve McQueen’s *12 Years a Slave*

Bieber Fever Strikes Top-Secret Screening

By Carson Griffith

International buyers and Beliebers lined up alongside one another Saturday for the first glimpse of Justin Bieber’s *Believe* at a special screening mounted by IM Global at the Cineplex in Toronto.

The screening, whose location was kept under wraps for fears that it would be swamped by the singer’s legions of fans, gave the attendees a first glimpse of the documentary, a mix of concert footage and interviews about the now-controversial pop star’s rise to fame.

In a savvy marketing move, industryites rubbed shoulders with fans, providing insiders with an idea of how the movie might play in theaters. At the Cineplex in Toronto at about 5 p.m. Saturday the gaggle of “Beliebers” were joined by buyers for the movie directed by Jon M. Chu. Tight security saw purses and backpacks searched and cell phones and similar electronic devices checked at the door. IM Global’s wide-release label, Opus, is handling worldwide sales and Open Road is releasing it domestically. Chu’s first doc about Bieber, *Never Say Never*, grossed nearly \$100 million in 2011. **THR**



Beliebers lined up Sept. 7 for an exclusive screening of *Believe*.

Venice Surprise! Obscure Doc Wins Fest’s Golden Lion

By Eric J. Lyman

Sacro GRA, a documentary about life on the ring road circling Italy’s capital and directed by Venice regular Gianfranco Rosi, won the Venice Film Festival’s prestigious Golden Lion award Saturday.

The film, which was not considered a frontrunner for the festival’s main prize, is the first documentary to win the Golden Lion and the first Italian film to take the prize in 15 years.

On Saturday, Rosi said he was stunned to have been selected for the 70-year-old festival’s most prestigious award. “I could have never

expected to win such an important prize with a documentary,” he said.

Previous to *Sacro GRA*, the last Italian film to win the Venice Golden Lion was *Così Ridevano* (*The Way We Laughed*), directed by Gianni Amelio in 1998. Amelio was in competition again this year with

L’Intrepido, but his film went home empty-handed.

Greek director Alexandros Avranas was given the Silver Lion for best director for his work on *Miss Violence*, while *Jiao You* (*Stray Dogs*) from former Golden Lion winner Tsai Ming-liang was given the newly created jury prize. *Jiao You* tells the story about the difficulties of a man and his

two children on the edge of society in the Taiwanese capital.

Sacro GRA was one of two documentaries in the 20-film international competition, along with *The Unknown Known*, which is also in the

Toronto lineup, the portrait of former U.S. defense secretary Donald Rumsfeld directed by Errol Morris. Jury president Bernardo Bertolucci joked that there was “some discussion” of giving the best actor award that ultimately went to *Miss Violence*’s Themis Panou to Rumsfeld. **THR**



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Alfonso Cuarón

The *Gravity* filmmaker reveals the pressure on Sandra Bullock, how real astronauts aided in the film's authenticity and why he owes a debt to James Cameron By Matthew Belloni

IT HAS BEEN SEVEN YEARS since Alfonso Cuarón's previous film (*Children of Men*), but the 51-year-old Mexican filmmaker hasn't been wasting time. *Gravity*, his hugely ambitious space thriller starring Sandra Bullock and George Clooney, required years to research, write (with son Jonas) and seamlessly visualize using elaborate rigs and lighting on a London stage to simulate weightlessness. In many scenes, the actors' faces often are the only non-CG elements. After winning raves at Venice and Telluride, the film arrives today at the Princess of Wales Theatre ahead of an Oct. 4 wide release and likely awards run.

The film's opening scene is a 13-minute showstopper. How long did it take you to choreograph? You're asking why this movie took four-and-a-half years to make. (*Laughs.*) In fact, it had to do with all the technology we had to invent to make the film. We wanted people to perceive the film with the sense they have when watching NASA footage, something that feels real. Part of the complication with the choreography was how to not only render but create the lighting that would replicate the environment. And then we started facing the biggest obstacle of the film, which is the micro-gravity. There is no sense of up and down, right and left — they change constantly.

The logistical details of being trapped in space feel totally authentic. Did you have NASA consultants?

VITAL STATS

Nationality Mexican **Born** Nov. 28, 1961
Film in Toronto *Gravity*
Selected Filmography *Y Tu Mama Tambien* (2001), *Harry Potter and the Prisoner of Azkaban* (2004), *Children of Men* (2006)
Notable Awards Oscar nominations for original screenplay for *Y Tu Mama Tambien*, adapted screenplay and editing for *Children of Men*

Some were astronauts or people involved with the Hubble telescope. It was constant research. Even about how people float, action and reaction — that's the weirdest thing with micro-gravity, the way bodies react to other bodies. We tried as much as possible within the frame of our fiction to fill it with as much accuracy as we could.

When writing essentially a two-person screenplay, did you feel you needed two big stars to carry the film?

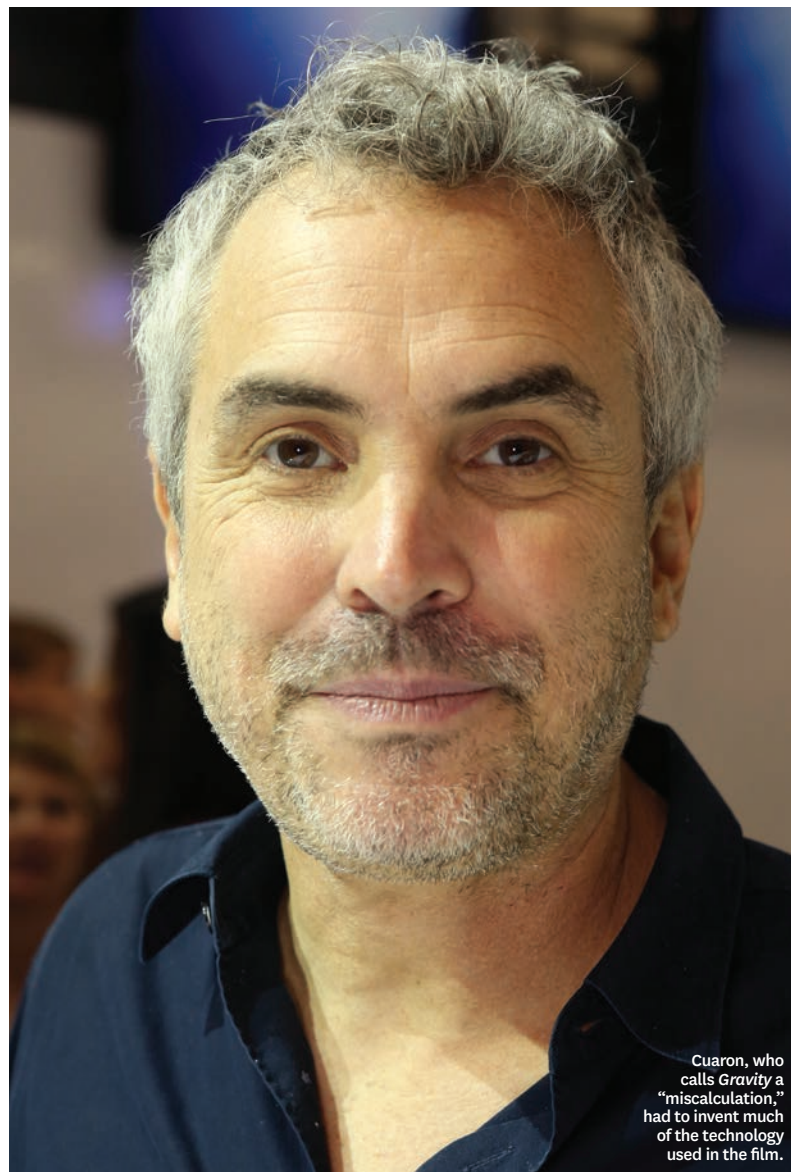
When you not only have two characters but two characters with very little dialogue, we needed to surround ourselves with people who could really hold the shots and hold the scene. The camera was relentlessly on Sandra Bullock for a long, long, long, long period. We needed someone to really be able to sustain that because the whole film was going to be on her shoulders.

What surprised you most about Bullock?

Amazing discipline. She had to pretty much learn scenes like a ballerina learning choreography. She was performing inside a box of light with almost no reference to what was going on outside. We would say, "OK, exactly at this moment, you have to look up here, George is on your left, but remember that you are spinning so that is going to change, next time you refer to George, he's going to be over there." She would take her time to absorb everything, so when we started rolling cameras, everything was pure performance and emotion. It was a complete work of abstraction — that combination of abstraction and something very physical from her.

In the credits, you thank James Cameron. Why?

This film was a miscalculation.



Cuarón, who calls *Gravity* a "miscalculation," had to invent much of the technology used in the film.

There was not technology for what we were trying to achieve. So that's when we started talking with people smarter than us. And one of those people was James Cameron. He was a big champion of the screenplay. He said, "Man, you're going to make this happen," and started giving me pointers. He was fearless in *Avatar* about using CGI as a tool in a way that we were afraid of using it before. So he was really supportive in the process. And we made it happen.

What was the process of co-writing the screenplay with your son like?

It was just like with any other writing partner — he's an amazing writer. He gave me a screenplay he was working on, and when I read it, I told him I didn't have any notes but that I wanted him to help me write something like it. So, in many ways, it was

something he had done before. My son told me, "I like your films, but I think you can do everything in a more fun and revelatory way." So it was refreshing for me, like I was dusting myself off, injecting new energy and approaching things in a more fearless way. And when I say fearless, I mean not being afraid when you embrace a certain genre, then you're not creating greatness. My son is so relaxed about that. He kept putting that in the forefront, and I'm very grateful for him.

Will you take a similar amount of time on your next film, or do you want to make something right away?

This film took four-and-a-half years, so I definitely don't want my next film to take that long. (*Laughs.*) Physically at this point, I will direct any film that begins: A man walks into a room. As long as people walk, I'll do the film. **THR**



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About Town

RAMBLING REPORTER *By Sharon Swart & Carson Griffith*



Coppola (left, in Proenza Schouler) and her mother, Getty (in Calvin Klein Collection), at the Sept. 6 *Palo Alto* premiere.

Palo Alto's Mom Pride

It was beaming mamas night at the afterparty for **Gia Coppola's** *Palo Alto* at the SET studio space on King Street Friday night. Coppola's mom, **Jacqui Getty**, who also plays the mother of **Emma Roberts'** character in the film, was all smiles when she arrived with her writer-director daughter after the Toronto debut of her well-received film. "I'm glad it's almost over," admits Getty of the film's hectic Venice-Telluride-Toronto festival run. "I can now send her out into the world, knowing she's doing just fine." Actress **Joanne Whalley**, whose son **Jack Kilmer** (son of **Val**) plays Teddy in the film, shared that she couldn't believe he wanted to act. "We've never talked about Jack acting — ever," she says. "And then, all of a sudden, he tells me he's going to read for Gia's film."

Hot Exercise Tip! Get the Body of a WME Agent

Do some of the execs milling around the festival look a little more svelte this year? There's a reason for that. At the *Lucky Them* afterparty on Friday night, Paladin president **Mark Urman** revealed he's using a calorie-counting app (he's lost 26 lbs. so far). Sundance programmer **David Courier** said he's on the Paleo diet and has shed 23 lbs. Over at the *Parkland* soiree at Soho House, WME agent **Adriana Alberghetti** told *THR* she's doing hot yoga during the fest and worships the treadmill-desk she has back in her L.A. office. Alberghetti and about 20 of her fellow WME-ers own the machine, which is a working treadmill with an attached desk. (**Ari Emanuel** was the first to get one.) "I tear through my work because

you get so singularly minded about what you are doing," says Alberghetti. "You have to, or else you fall off!" She adds that in the past few weeks she's convinced Paramount president **Adam Goodman** and Sony production president **Hannah Minghella** to buy one as well.

Gandolfini Family's Sneak Preview

Romantic comedy *Enough Said*, **James Gandolfini's** next-to-last film, had its world premiere here Saturday. But three weeks ago, distributor Fox Searchlight quietly arranged an even more important screening in Hollywood for the late actor's wife, **Deborah Lin**, and other members of his family. Given Gandolfini's sudden death June 19 in Rome, the film's director, **Nicole Holofcener**, says his family was nervous about seeing the completed film. "But they really liked it. I'm so happy," she tells *THR*. "They felt like they got to spend more time with him in a way that was close to what he really was." Still, Holofcener herself remains concerned that the actor's death could cast a pall on the movie. "I feared that people would think I was being mean and insensitive," she says, "because there's a lot of stuff about his character being overweight and not good enough. But he really rises to the occasion, and the character has real integrity."



Gandolfini

CAA Phones In a Party Favor

The cast of *12 Years of Slave* was so thrilled with the reaction to their screening on Friday night, they were looking for a place to let loose. So CAA — which represents the film's director, **Steve McQueen**, as well as stars **Brad Pitt** and **Michael Fassbender** — called in a favor with Bungalow 8, whose festival pop-up didn't officially kick off until Saturday night, and a last-minute late-nighter was thrown together on the Thompson hotel rooftop. McQueen reportedly requested tunes by **Whitney Houston**.



DRESS DU JOUR

LUPITA NYONG'O in Prada

The *12 Years a Slave* actress dazzled on the red carpet at her film's premiere in a white floor-length Prada gown and Kwiat diamond earrings. Her Raso stone-bejeweled gold Prada clutch beautifully accented the sequin designs on the smocked silk jersey gown.

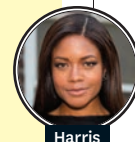
INAUGURAL BREAKTHROUGH IN FILM AWARDS GO TO IDRIS ELBA AND NAOMIE HARRIS



This evening, actors **Idris Elba** and **Naomie Harris**, who star in TIFF gala film *Mandela: Long Walk to Freedom*, will receive *THR's* inaugural Breakthrough in Film Awards at a ceremony held on the Thompson Hotel rooftop. The awards, presented by Bulgari, will take place during a 6-9 p.m. cocktail reception. The Breakthrough in Film Awards honor the work of an actor and actress in leading roles whose performances mark turning points in their respective careers. "We are thrilled to recognize Idris Elba and Naomie Harris for their roles in *Mandela: Long Walk to Freedom*, a film which tells one of the most important stories of our time," says *THR* editorial director **Janice Min**. The film, based on South African President **Nelson Mandela's** autobiography, will be released by The Weinstein Co. on Nov. 29.



Elba



Harris

7 Days 50 Hours of Programming 140 Guest Speakers

All-inclusive for registered Industry delegates

Highlights: Days 4–7

MONDAY, SEPTEMBER 9

Marketing

Featured Sessions:

The Right Marketing Strategy for the Right Film

10am–11am

Filmmakers' Lounge at
Hyatt Regency Hotel

Moguls: IMAX's

Rich Gelfond and Greg Foster

4pm–5pm

Glenn Gould Studio

TUESDAY, SEPTEMBER 10

Creative Process

Featured Sessions:

From Story to Screen

1pm–2pm

Filmmakers' Lounge at
Hyatt Regency Hotel

Anatomy of a Trailer

2:30pm–3:30pm

Filmmakers' Lounge at
Hyatt Regency Hotel

WEDNESDAY, SEPTEMBER 11

Distribution

Featured Sessions:

Global State of VoD

10am–11am

Filmmakers' Lounge at
Hyatt Regency Hotel

New Tools of Direct Distribution

1pm–2pm

Filmmakers' Lounge at
Hyatt Regency Hotel

THURSDAY, SEPTEMBER 12

Transmedia

Featured Sessions:

The Business of Transmedia

10am–11am

Filmmakers' Lounge at
Hyatt Regency Hotel

Digital Demos and Interactive Icons

2:30pm–3:30pm

Filmmakers' Lounge at
Hyatt Regency Hotel

Doc Conference September 10 & 11 | 10am–5pm, Glenn Gould Studio

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About Town



1 *12 Years a Slave*'s Brad Pitt (left) joined Fox Searchlight co-president Steve Gilula for their film's world premiere Sept. 6 at the Princess of Wales Theatre.

2 Jake Gyllenhaal (left) and Hugh Jackman posed before the premiere of their film *Prisoners*. Post-fest, said Gyllenhaal, "I go back to preproduction on my next movie, *Nightcrawler*."

3 From left: Writer and executive producer Joe Hill joked around with his *Horns* stars Daniel Radcliffe, Mitchell Kummen and Juno Temple. "I want to show the range of what I can do," said Radcliffe, who also has *The F Word* and *Kill Your Darlings* at the fest. "It's great to do in my stage of my career but it's also great as a rule in general, to keep challenging yourself."

4 Alfre Woodard wore a Kay Unger dress to the *12 Years a Slave* premiere. Woodard plays Harriet Shaw, a former slave, in the film.





5 Michael Fassbender (left) shared a moment with his 12 Years director Steve McQueen at their film's premiere.

6 Dakota Fanning donned Valentino for the premiere of her film *The Last of Robin Hood*.

7 Colin Firth and his wife, Livia Giuggioli, hit the premiere for the actor's World War II drama *The Railway Man*.

8 *Prisoners* producer Andrew A. Kosove celebrated the film's launch with Warner Bros. president of worldwide marketing and international distribution Sue Kroll.

9 From left: Jesse Eisenberg, Dane Cook, Marc-André Grondin, Jason Sudeikis, Olivia Wilde and Josh Brolin lent their skills to Jason Reitman's live reading of *Boogie Nights* at the Ryerson Theatre. "If you're under 18, leave now," Reitman told the audience before the show.

Paul Haggis

The Oscar-winning director discusses returning to his roots with *Third Person*, his reluctance to go Hollywood and why he wrote that open letter to Leah Remini By Tatiana Siegel

NEVER MIND HIS STATUS as Toronto's favorite son. Ontario native Paul Haggis would be partial to the Toronto Film Festival even if he hailed from far away. Haggis' *Crash* made its first stop on its journey to a best picture Oscar at the festival's Elgin Theatre in 2004 before selling to Lionsgate days later. The writer-director also brought his Iraq war-themed drama *In the Valley of Elah* to the famed Edwardian stacked theater three years later for a return visit. "Of course I asked for the Elgin again," Haggis says of his latest film, the relationship drama *Third Person*. "It's really exciting to be able to take a film back to Toronto and that beautiful old theater." Written, directed and produced by Haggis, 60, *Third Person* will make its world premiere Sept. 9. Liam Neeson, Mila Kunis, Adrien Brody, Olivia Wilde, James Franco and Moran Atias star as three couples involved in interlocking love stories. The New York-based divorced father of four took a break from working on the film's mix at London's Boom Studios to speak to *THR* about revisiting the multi-storyline structure he explored in *Crash*, how a coffee with Mila Kunis provided the inspiration for *Third Person* and why he's done talking about Scientology.

You are not the kind of filmmaker who bangs out a script every year. Are you particularly methodical with your writing process?

I wish I could. My God, I wish I was Woody Allen. But then again, who doesn't? It takes longer for me to get a script right. And *Third Person* was the longest one ever for me. *Million Dollar Baby* took me a year to write while *Crash* took a few months, but then a year of research. So this one took 2½ years. Then we got financing, and it went fairly quickly after that.

What was the genesis of *Third Person*?

I was in the last few weeks of shooting *The Next Three Days* and looking for my next project. Mila Kunis and I were having coffee. She suggested that maybe I should do a sort of *Crash* for relationships — about how they go bad, how we destroy the things we love and the various ways that you can either save or ruin a relationship, which I'm interested in. We talked for quite a while about that. I started digging into some books. I started writing one story. I then created a multi-character, multi-storyline piece out of it. I wrote it all backwards. I wrote it from the inside out rather than structure it first, which was a huge mistake. Being a structuralist, I should know a lot better.

This is your first multi-storyline screenplay since *Crash*.

How do the two screenplays differ from each other?

It's not the same narrative structure. In *Crash*, the characters led to each other. These are more parallel stories. They're intertwined in a very odd way. They don't know each other for the most part.

Where did you draw inspiration from?

Pretty much my life, as with *Crash*. You see things, you hear things, you feel things, and then you fictionalize those things. While I can't say I'm any of the characters, I'm also all the characters. And the women are women I loved, although they'd never

VITAL STATS

Nationality Canadian
Born March 10, 1953
Film in Toronto *Third Person*
Selected Filmography *Crash* (2004), *Million Dollar Baby* (2004), *In the Valley of Elah* (2007)
Notable Awards Academy Award, best original screenplay and best picture, *Crash*; BAFTA, best original screenplay, *Crash*; Writers Guild of America, best original screenplay, *Crash*



"I really wanted to dig into these characters, see where they took me," says Haggis of *Third Person*. "And they kept taking me different places."

recognize themselves. I was also inspired by time I spent in Italy years ago. I was very interested in how gypsies were treated there. I wanted to [delve into] what it would be like to be one. I had a love-hate relationship with Italy. I created a man, a salesman there, who just hated everything about Italy. He falls for the one woman he should never fall for and decides to trust someone who is completely untrustworthy. He has reasons for doing that.

You are recently divorced. Did that play a role in shaping the story?

Of course these things go on personally in your life. There is always something going on. It raises questions about the nature of love. Take the cynical view. If you can get your partner to change into someone that you think you can truly love, you may no longer love them. Do people become what you infuse them with? If you trust someone who's completely untrustworthy. If you believe despite all the evidence, do they become trustworthy? Will they rise to that? Or if you damn them, do they become damnable? And so there's those three questions I was asking. And those three questions are spun out in the story.

You've written big-budget films like *Casino Royale*. But your directing

vehicles are more intimate. Do you ever feel the temptation to direct a big-budget film?

I'm thinking of doing a big one next. I've been developing a script for a few years from a series of books called *The Ranger's Apprentice*. It's young adult, but it's quite dark. I don't like talking about these things because it's Hollywood. It's all bullshit 'til it happens.

What has kept you from diving into the deep end of the studio filmmaking pool?

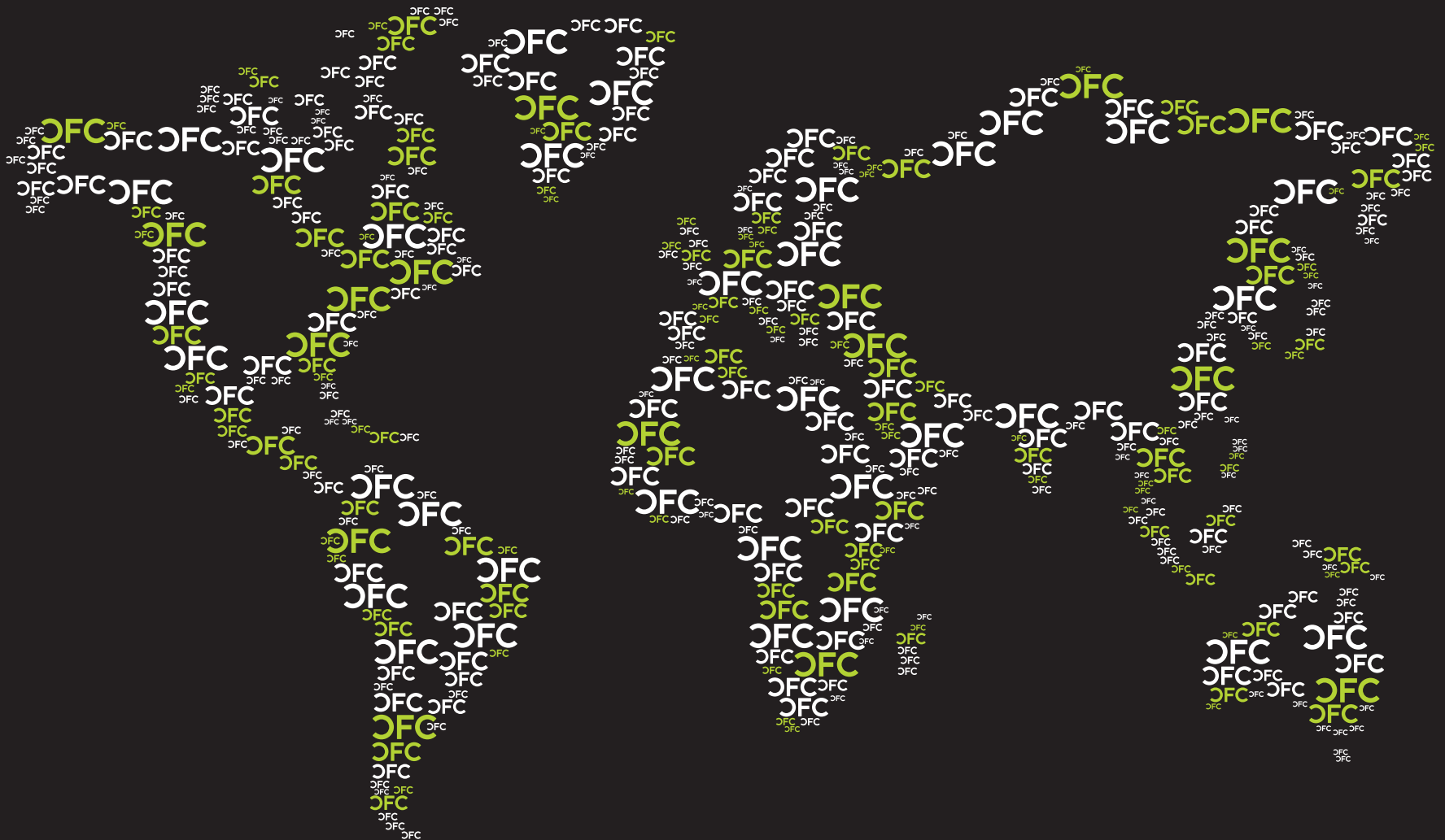
It's hugely scary, all of the special effects and all that action. The wonderful thing about directing a film like *Third Person* is that you bring in wonderful actors, you rehearse, and then decide where you're going to put the camera and capture. Usually, you don't bring that to the big-budget film.

You wrote an open letter in *THR* in July praising Leah Remini's break with Scientology. What kind of feedback did you receive?

I'm in London, so I'm fairly insulated from any feedback. I figured what I would do is make this like the last letter I write on the subject and then I leave it alone. After the letter, I was asked to do a number of interviews. I turned them all down. I plan to continue turning them all down. **THR**

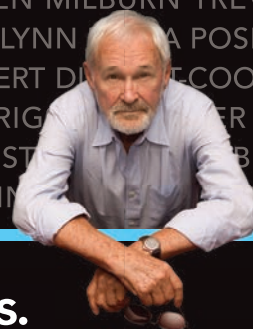
THE **CANADIAN** **25 YEARS** **FILM CENTRE** *Hollywood* **REPORTER**

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In 25 years, the vision of one became the reality of thousands.

This year, the Canadian Film Centre celebrates its 25th anniversary. That's 25 years since filmmaker Norman Jewison opened our doors and began creating careers for Canadians by nurturing talent through influential mentorships and programs, and solidifying Canada's reputation on the global stage. Bring on the next 25 years.



THE CANADIAN FILM CENTRE TURNS 25

For more than two decades the CFC has helped open doors in Hollywood for Canadian talent. Now it's setting its sights on the global entertainment sector **BY ETAN VLESSING**

CANADIAN FILM CENTRE SCREENWRITING graduate Shernold Edwards spends a lot of time these days jet-setting between Toronto and Los Angeles.

One week she can be found in the writers' room for Syfy's *Haven* in Hollywood; the next she's back in Toronto, where, through mid-September, her script for *A Day Late and a Dollar Short* is being turned into a Lifetime movie, with Whoopi Goldberg starring and executive producing.

"I can trace every career move that I've made right back to the Canadian Film Centre, which I credit with getting me launched in Canada," Edwards explains.

She's not alone.

Making connections in order to build an international network of relationships and foster work opportunities for graduates is just what the CFC does. Indeed, for 25 years now the CFC has been opening doors for attendees, often providing a calling card that has helped Canadian talent learn from top industry professionals from around the world.

Cross-border careers like Edwards' are at the heart of the CFC's strategy to get graduates doing world-class work while also raising the standard for Canada.

"It's about taking advantage of a world economy and creating opportunities," says CFC CEO Slawko Klymkiw.

Having CFC graduates get signed and work in Hollywood and elsewhere overseas is what founder Norman Jewison had in mind when he launched the CFC in 1988.

And these days the CFC isn't just about filmmakers: Canadian writers, producers, directors, editors, musicians and actors pass through the CFC as residents to learn their craft and make connections that ultimately will help them flourish as graduates.

"It's not simply getting [graduates] out there. It's introducing them to people that they can build networks around," Klymkiw says. That global network includes international distribution channels for the CFC's cutting-edge content.

One beneficiary was Canadian filmmaker Sudz Sutherland, who in 2009 was sent to New York City by the CFC to participate in the Tribeca All Access program as he developed *Home Again*, a Jamaican deportee drama. "They gave us meetings with The Weinstein Co., with Warner Bros., with Tyler Perry's production company — high-level meetings you'd have to go to Los



From left: Mentors and residents at CFC over the past 25 years have included David Cronenberg, Sarah Polley, Paul Haggis, Kiefer Sutherland and Eugene Levy.

**Illustration by
SIMON COOK**

Angeles for,” Sutherland recalls.

Three years later, *Home Again*, starring Tatyana Ali and CCH Pounder, debuted at the 2012 Toronto International Film Festival.

Los Angeles is clearly the biggest potential expansion engine for the CFC as initiatives such as the Cineplex Film Program, chaired by Paul Haggis, the Bell Media Showrunner Bootcamp and the NBCUniversal Canada TV Series Exchange get Canadian talent in front of the best in the business.

Kathryn Emslie, the CFC’s chief programs officer, says her goal with the CFC’s varied programs and labs launched with international partners is ensuring graduates learn from top industry players.

“It’s not only about opening doors and forging relationships beyond the Film Centre. We’re making sure our Canadian talent is thinking about building careers in a global context,” she says.

Hollywood players recruited to mentor and coach CFC residents include directors Judd Apatow, Ethan Cohen and Ivan Reitman for the Telefilm Canada Feature Comedy Exchange; Oscar-winning composer Howard Shore and Canadian musician Chantal Kreviazuk for the Slight Music Residency; and *Bones* creator Hart Hanson for the Showrunner Bootcamp program.

Here the CFC is harnessing the Canadian expat community in Los Angeles and New York City as well as Americans looking to groom Canadian talent for the U.S. market as part of its international outreach.

“They want to be realistic about making sure the [Canadian] projects that are developed are able to take full advantage of the Canadian system, but are not restricted to being Canadian,” says Anne Curry,

a New York-based indie producer (*The American*, *Adventureland*) who has worked as a mentor at the CFC in both the film and comedy programs.

Beyond getting alumni working, the CFC also is driving the creation of next-generation media content and businesses through a host of labs and accelerators.

In its quest to create opportunities for its graduates, the CFC increasingly is bringing allies and mentors in the digital realm on board to offer professional knowledge and contacts to its residents.

“Our job is to help people navigate the digital landscape, and to ensure they have the right tools and the right network and partners to navigate new ways of thinking,” says Ana Serrano, the CFC’s chief digital officer.

And the CFC’s Emslie stresses that a need to get the Canadian institution around the digital curve has that international expansion picking up steam. Says Emslie: “I do think that in the last five or six years, we’ve been looking for opportunities to develop partnerships and relationships for organizations or companies around the world.”

Despite the onset of digital technology, the CFC is counting on the fact that global entertainment remains a relationships business. So to get jobs for its graduates, it helps that the CFC can provide professional knowledge and contacts, from founder Jewison and CEO Klymkiw on down to its growing alumni base. That, of course, is why Hollywood director Jewison in 1988 returned to Toronto to launch the CFC to bring Canadian talent to the world market.

And winning friends in Los Angeles is considered the best possible way to get there. **THR**

“We’re making sure our Canadian talent is thinking about building careers in a global context.”

Kathryn Emslie,
CFC chief programs officer

ACTING THE PART, CANADIAN-STYLE

The CFC’s Actors Conservatory aims to give local talent an inside look at how to thrive in front of the camera



Director Ruba Nadda shares her experience with CFC Actors Conservatory members.

Canadian actors usually start — and end — their careers on the stage. But a lucky few are learning how to perform in front of a camera for film and TV work as part of the Canadian Film Centre’s Actors Conservatory, now in its fifth year.

“We have amazing actors in this country who are very well trained. But very few make the transition to the screen,” says Kathryn Emslie, the CFC’s chief programs officer.

The Actors Conservatory, with Kiefer Sutherland as its outgoing chair, has emerging thespians work with directors and acting coaches to learn the nuts and bolts of screen acting. The CFC also brings in mentors from Hollywood, like *Sex and the City* star Kim Cattrall and Rebecca Northam, who stars in the upcoming Daniel Radcliffe film

The F Word.

“Actors need to immerse themselves in the reality of the situation and share this with others,” says Australian acting coach Lindy Davies, a Conservatory mentor. Davies adds that there is little difference between acting in front of an audience in a 700-seat theater or addressing the lens of a camera.

“The only difference lies in how far they expand their sphere of awareness within the frame,” she adds.

Yet another Conservatory mentor, Canadian filmmaker Ruba Nadda, brought in Patricia Clarkson, a lead in her *Cairo Time* feature, to illustrate the director-actor relationship on a film set.

“We sat down and had a conversation in front of the directors and producers and



Cattrall

actors to provide the young people with as realistic an outlook as possible,” says Nadda.

Her hope is that actors will learn that a film director’s job is more than steering someone to a line drawn on the floor. “The first few sessions I overwhelm them with material,” she says, adding that some actors question why Nadda is arguably doing the work of a film producer. “I tell them if you want to have longevity in this business, it’s up to you to bring all of this together.” **THR**

Q&A: NORMAN JEWISON

The CFC founder looks back on 25 years of promoting local talent, drinking whiskey with John Ford and growing up with TIFF

DIRECTOR NORMAN JEWISON traveled the world making classic movies like *In the Heat of the Night*, *Rollerball* and *Jesus Christ Superstar* before he founded the Canadian Film Centre in Toronto in 1988. Twenty-five years later, the CFC is about far more than just movies: It has transformed the Canadian entertainment sector by putting it on the map in ways even Jewison is pleasantly surprised by. The veteran director spoke to *The Hollywood Reporter* about making movies for mobile phones, seeing CFC graduates working around the world and piggybacking on the success of the Toronto International Film Festival.

The CFC is celebrating its 25th anniversary.

Did you ever envision back in 1988 that the CFC would grow the way it has?

As a struggling group of artists working together up here, it's sometimes hard to tell people [how it was back then]. But it's 25 years now, and I can't believe it's gone so fast. I don't know whether it's my age, but time seems to be flying by and there's alumni from the Centre all over the world. We've really become an international organization. We've got something going in South Africa, something going in India. We got a guy making a picture in China and he speaks fluent Mandarin. We have pictures going in France, Germany, Australia and New Zealand. So we really have become an international center for talent and I just feel that it's not just New York and L.A. where people want to go. We really have expanded our whole vision of where people can find themselves and find their stories.

The CFC hasn't been a slow burn. It found success early on in the game. Why was that?

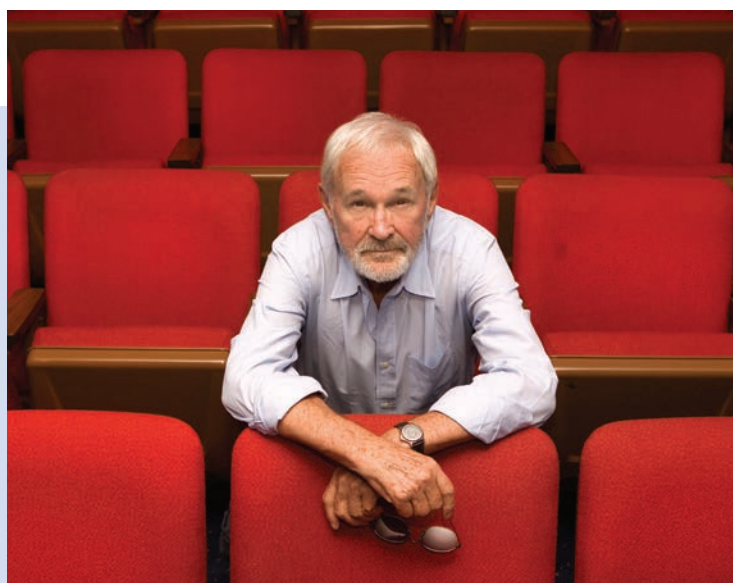
First of all, there was no center for advanced film studies in the whole country. We were behind the United States with the American

Film Institute, and the Cinematheque was going in Paris. The British Film Institute was going, and the Australian Film Institute was going. And we were a little embarrassed because we didn't have a center where we could gather people. That's when I kind of stole the idea from the AFI. The early days of AFI — we used to go to this mansion in Beverly Hills and John Ford would be sitting there with a bottle of whiskey on the floor and we would be talking about John Ford films. And I thought we needed to create a center like this in Canada. All we needed was to find the space. So now we have the estate of E.P. Taylor, a beer baron who also raised probably the greatest stud in racing history with Northern Dancer. He had a farm within the city limits and it was a lovely estate. And so I met with his offspring just before his death, because I heard he was leaving the estate to the city. I thought, maybe we can get it. It really was one of those magical good luck things to happen when you're looking desperately for space.

You're most associated with movies.

And now CFC residents are making movies for mobile phones and tablets. Tell us about that progression.

Now we're at the point where we've expanded. It's not just film anymore. It's really about the field of communication. We're into video, into TV, we're into digital, we're starting now into music and acting because we feel that if there's anything we can do to encourage the talent to speak in some new form, we want to do that. It doesn't matter about the technology. It's about the ideas and the passion and the fact



that there's so many people that have something to say. That's what I'm excited about.

The CFC launched the Slight Music Residency. You've worked with the best in the business to score your movies. What do you tell residents about the importance of music to images in storytelling?

I tell them that I can cry at a Bell telephone commercial if it has the right music. I see the mother saying goodbye to the kids going to school for the first time. But it's the music that really makes it, and the marriage of music and the moving image has always fascinated me. Music has played a very important part in all of my films from the very beginning.

You hold a barbecue as a fundraiser for the CFC on the first Sunday of the Toronto International Film Festival each year. Did you see TIFF becoming as big as it has?

Like TIFF, we're growing this parallel success. The Toronto film festival is lucky because they chose September to have the festival. So it's them and Venice, right? They get the best pictures and the most thoughtful pictures because everyone is holding back the product for the Academy push. So the Toronto film festival lucked out with the choice of dates. And it's kind of spilled over on us, because we have so many of our people that have passed through here working in so many films that are shown in Toronto.

CANADIAN FILM CENTRE: THE FIRST 25 YEARS

1988 The Canadian Centre for Advanced Film Studies officially opens its doors Feb. 29, 1988, on Windfields Estate in Toronto; Peter O'Brian is executive director.

1988 CFC hosts Martin Scorsese, screening *The Last Temptation of Christ* for its inaugural Reel Club event.



1989 First short dramatic films produced. More than 158 have been produced since.

1991 Wayne Clarkson appointed executive director.

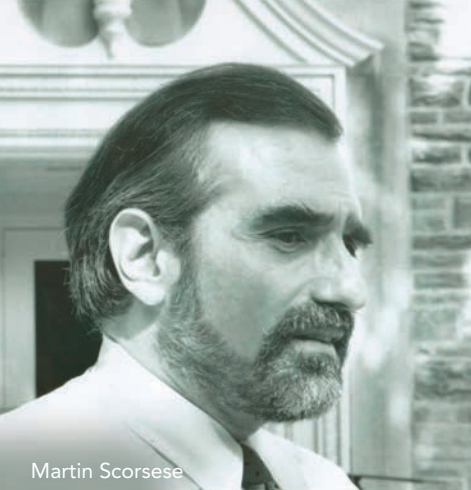
1991 The Canadian Centre for Advanced Film Studies changes its name to Canadian Film Centre.

1992 The Feature Film Project is launched (it is renamed CFC Features in 2006). Twenty-one features have since been produced and distributed.

1991 Summer Lab is created to provide training for minority filmmakers.



1993 CFC Features produces its first feature, Holly Dale's vampire horror-comedy *Blood & Donuts*.



Martin Scorsese

Amazing Guests



Paul Haggis



Spike Lee



Gale Anne Hurd



Ondi Timoner



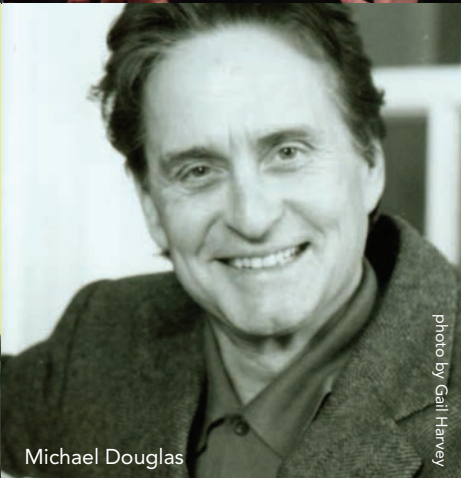
Corey Doctorow



George A. Romero



Guillermo del Toro



Michael Douglas

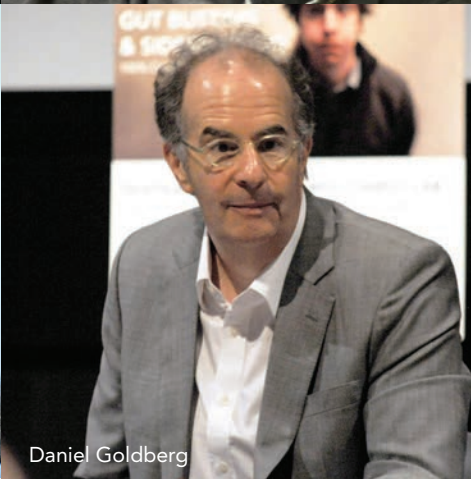
photo by Gail Harvey



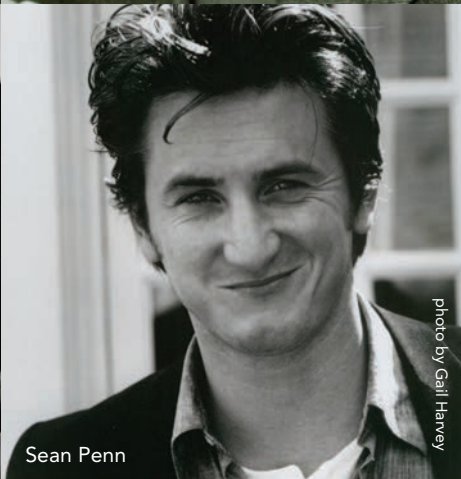
John Hamburg



Maria Jacquemetton

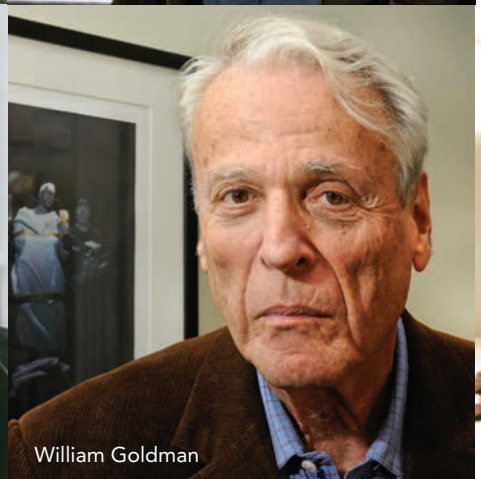


Daniel Goldberg

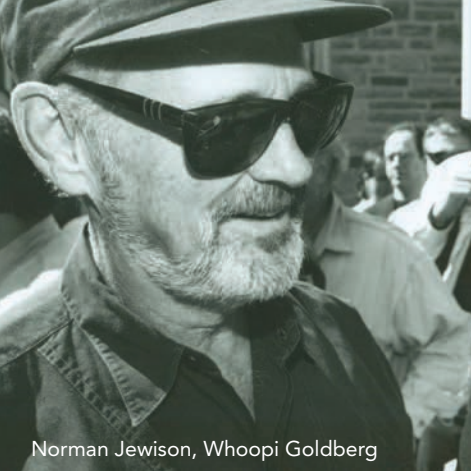


Sean Penn

photo by Gail Harvey



William Goldman



Norman Jewison, Whoopi Goldberg



photo by Gail Harvey



Arsinée Khanjian, Atom Egoyan



Edward Norton



Kiefer Sutherland



Eugene Levy, Ivan Reitman



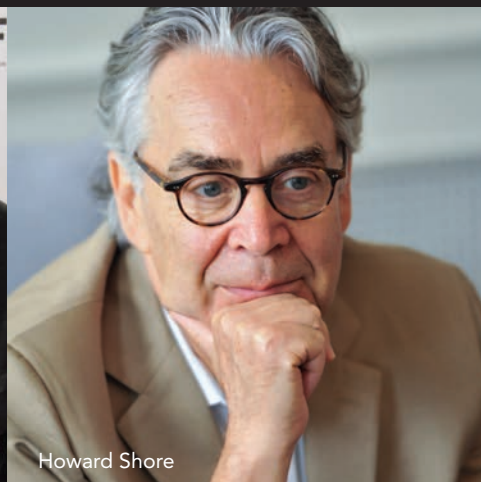
Mychael Danna



Kristin Scott Thomas



Lee Daniels, Norman Jewison, Clement Virgo



Howard Shore



David Cronenberg

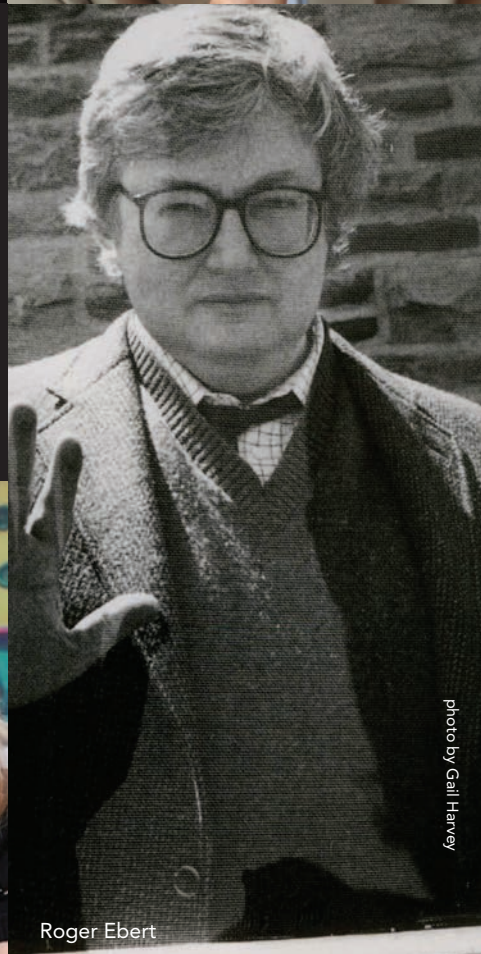
Inspiring Greatness



Judd Apatow



Leslie Mann



Roger Ebert

25 years of inspiring exceptional talent





Apatow



Levy

PROMOTING CANUCK YUKS

With the help of Telefilm Canada and Montreal's Just for Laughs fest, the CFC is tapping comedy heavyweights through its successful Comedy Exchange

FUNNYMEN IVAN REITMAN, JUDD APATOW AND Eugene Levy are helping drum up big-screen laughs for Canadian filmmakers. All three comics have lent their support to the CFC over the years: Both Levy and Reitman have held master classes, while Apatow, along with wife Leslie Mann, discussed the comedy craft at a Bell Lightbox event. The CFC generally holds public events at Bell Lightbox, and master classes at the Film Centre itself.

"They're like an overenthusiastic aunt. They love what you do and want to encourage you along the way," says Jason James, director of romantic comedy *That Burning Feeling*, which recently was produced as part of the Telefilm Canada Feature Comedy Exchange.

The CFC program, which is associated with the Just for Laughs comedy festival in Montreal, offers Canadian producer-director teams packaging and financing expertise from comedy veterans.

That's invaluable for Canadian filmmakers looking

to make it into the comedy big leagues with shoestring budgets, no-name casts and tight deadlines.

Hollywood screenwriter Kirsten Smith (*10 Things I Hate About You*) recalls mentoring James, giving notes and reading drafts to help *That Burning Feeling* realize its creative and commercial potential.

"I feel like I'm really invested in helping bring some of the projects to life, and helping the quirky Canadian sensibility be pushed into other territories and marketplaces," says Smith, who has been working with the CFC Comedy Exchange for four years.

For Carole Brabant, executive director of Telefilm Canada, supporting the CFC Comedy Exchange will help diminish the federal government film financier's traditional dependence on indie dramas as part of its investment slate.

Says Brabant: "We feel it's now time to connect better as decision makers with script writers and producers in Canada. That's where the projects evolve." **THR**

CANADIAN COMPOSERS LEARN THE SCORE

The CFC's inaugural music residency brings aspiring local musicians and Hollywood A-listers together

Normally Canadians connect the words "He shoots, he scores" with hockey. But now, thanks to the Canadian Film Center's Slight Music Residency, four local composers and songwriters are learning how to score a movie.

They'll be instructed on how to combine music and images by some of the best, including Oscar winners Mychael Danna and Howard Shore, with visits to Hollywood soundstages thrown into the mix.

"It was a dream come true for someone like me to be around people like that. It's the hardest thing to have contact with people of that caliber," says Todor Kobakov, a resident of the inaugural music composing lab.

Canadian singer-songwriter Chantal Kreviazuk, a CFC music lab mentor, says the program aims to open doors to enable future film-composing gigs for emerging artists in what ultimately is a very relationship-oriented business.

"When you lend structure to things, it makes it easier. It's not comfortable to come at people directly. We're human beings. We don't want to feel like a product for people,"

says Kreviazuk, whose songs have been heard on *Dawson's Creek* and the 2005 release *The Sisterhood of the Traveling Pants*.

Canadian composer Christophe Beck, who works out of a studio in Santa Monica, also made the case for music creators when giving a master class for filmmakers at the CFC.

Says Beck: "It's a process of education, to try to teach filmmakers the value of music and the value of setting aside enough money so that the music doesn't become an afterthought, or the part of the budget that you steal from during production."

Toronto native Shore, whose work with Peter Jackson on *The Lord of the Rings* trilogy earned him three Academy Awards and who is a longtime collaborator of David Cronenberg's, says he told a CFC master class that music, like other creative endeavors, needs a "Goldilocks quality" in a movie: not too hot, not too cold.

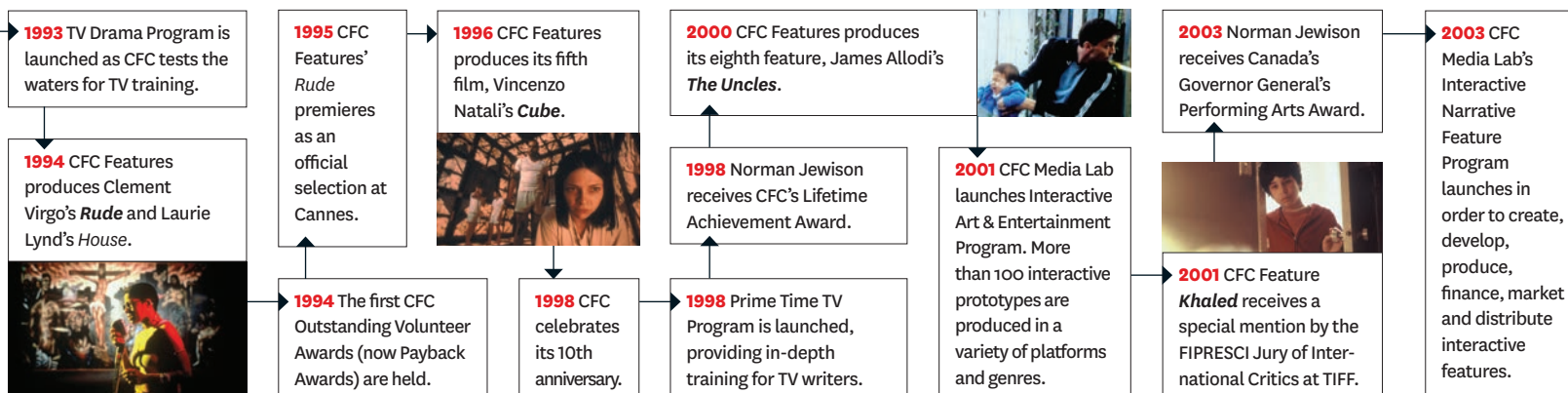
"If you want to make a good film," says Shore, "all of the parts of the film need to be balanced."



Danna



Beck





BBC America's *Orphan Black* (left) was developed at the CFC in 2008; *Bones* (below) was created by Canada native Hart Hanson, who recently offered his advice on showrunning to CFC residents.

CFC TESTIMONIALS

"The Actors Conservatory will have significant influence on the professional and creative lives of the actors attending and on our industry."



KIEFER SUTHERLAND, INAUGURAL CHAIR, CFC ACTORS CONSERVATORY

SHOWRUNNERS BOOTCAMP VETERAN: DON'T BE TOO NICE

As an incubator for series like BBC America hit Orphan Black, the CFC offers residents an unvarnished look at what it takes to make it in the TV industry

THE CANADIAN FILM CENTRE IS TURNING local TV scribes into series titans by offering them trade secrets from the best in the business.

"We got an insight into TV production that we may not have been privy to in our prior careers," says Dennis Heaton, who had previous experience on Canuck series such as *The Listener* and *Call Me Fitz*, after going through the CFC's 2012 Showrunner Bootcamp.

"I would say, in my case, it was less teaching and more a warning," *Bones* creator Hart Hanson says of his advice to CFC bootcamp residents as part of an off-the-record masterclass.

That includes telling them that a showrunner who does their job right makes no friends on set.

"You have to rob everyone a little bit. If you're making one actor happy, then another actor is unhappy. And if you're making the director happy, you may make the post people stay too late," Hanson adds.

Besides making better scripted shows, the CFC's showrunner hothouse also aims to give residents a

better handle on becoming a TV boss, from casting a series to composing a score and securing a final cut.

The three-week program of master classes and meetings in Toronto and Los Angeles with TV heavy hitters also teaches the nuts and bolts of budgeting, post-production and dealing with actors and studio suits and bean counters.

It's starting to pay dividends: The Canadian sci-fi drama *Orphan Black* was first developed at the CFC by 2008 TV executive producer in residence Graeme Manson, who worked with residents in a writers room setting.

"I was still a long way from getting the show made. But I had a pilot, a bible and I could talk about the story and get people inspired about the series," recalls Manson, who as a writer co-created the series with director John Fawcett.

Orphan Black, which stars Tatiana Maslany, has since been picked up by BBC America, BBC Worldwide and Space and CTV in Canada and renewed for a second season. **THR**



Hanson

"I was truly impressed with the unique approach taken by the CFC's Editor's Lab. Filmmakers who are lucky enough to participate have the rare experience of a full immersion feature film editing course."

STEPHEN RIVKIN (A.C.E.), OSCAR-NOMINATED EDITOR FOR HIS WORK ON AVATAR



2004 CFC Features produces its 15th and 16th features, David Weaver's *Siblings* and Paul Fox's *The Dark Hours*.

2005 Wayne Clarkson leaves CFC to head Telefilm Canada, and Slawko Klymkiw, former head of programming at the CBC, is appointed executive director.



2006 TELUS Innovation Fund launches.

2007 Twenty-three CFC alumni are nominated for Gemini Awards.



2006 Alumna Julia Kwan wins the special jury prize at Sundance for her debut feature film, *Eve & The Firehorse*.

2007 *Late Fragment*, North America's first dramatic interactive feature film, premieres at TIFF, a co-production between CFC and the National Film Board of Canada.

2008 CFC's 17th feature, *Nurse.Fighter*. Boy starring Clark Johnson, has its world premiere at TIFF and receives Genie Award nominations including best picture, best screenplay and best cinematography and ACTRA Award nominations for best actor and best actress.

2008 CFC launches Canada's first theatrical documentary development program with the NFB.

2008 Alumna Sarah Polley is nominated for an Academy Award for best adapted screenplay for her first feature, *Away From Her*.

2009 CFC launches the Telefilm Canada Comedy Lab with comedy legend Eugene Levy as chair.

2009 CFC launches the CFC Actors Conservatory with Kiefer Sutherland as inaugural chair.



CFC EMBRACES THE DIGITAL FUTURE

Canadian start-up culture meets Silicon Valley through the CFC's new-media accelerator IdeaBOOST

SILICON VALLEY MAY BE a global magnet for tech entrepreneurs and investors, but the Canadian Film Centre is positioning itself as a start-up machine for digital content breakthroughs.

A case in point is Kevin Kliman, a Toronto dentist-turned-digital producer looking to turn your smartphone into a broadcast radio station with an app called Instaradio. Kliman launched Instaradio via IdeaBOOST, a business accelerator that underpins the CFC's digital strategy and international focus.

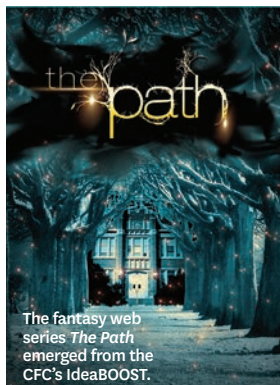
It's the job of CFC chief digital officer Ana Serrano to ensure Kliman and other individuals and companies with early-stage ideas participating in IdeaBOOST reach consumers with a viable go-to-market product and strategy.

"All of a sudden, for the first time, it's about content creators being asked to have a relationship with their audience," Serrano says of IdeaBOOST's start-up culture, which uses social media and consumer feedback to define business models.

Shawn Hardin, the tech-focused founder and CEO of Menlo Park, Calif.-based Mind Pirate and a member of the IdeaBOOST board of advisers, agrees that digital media is more than apps and gadgets. "It's really about how to think about designing new kinds of online experiences, applications for mobile experiences, and how to create a sustainable and high-growth business out of these new areas of opportunities," says Hardin.

That twin digital content and tech focus aimed at a global market has tech titan Google and Canadian broadcasters Shaw Media and Corus Entertainment already on board as early IdeaBOOST backers.

Elsewhere at IdeaBOOST, *The Path*, a fantasy web series from indie SmokeBomb Entertainment is examining how to best target a 16-to-34-year-old female audience. Says Christina Jennings, CEO of Smokebomb parent Shaftesbury Films: "What's really great is the objective of IdeaBOOST is to test our creative assumptions for this demo with an audience and a market, and to be flexible enough to adapt the creative by what we hear from the fans." **TUR**



The fantasy web series *The Path* emerged from the CFC's IdeaBOOST.

CFC TESTIMONIALS

"The Features Comedy Exchange is an important building block in ensuring a vibrant future for Canadian film comedy. This initiative has not only given our talent extraordinary access to mentors who have experience and success in the field but it has also built many new cross-border relationships and delivered a slew of terrific projects ready to go to camera. As the former Comedy chair and now CFC board member, I am proud of this exciting and smart endeavor."

— EUGENE LEVY, ACTOR-WRITER-DIRECTOR (*AMERICAN PIE*, *BEST IN SHOW*)



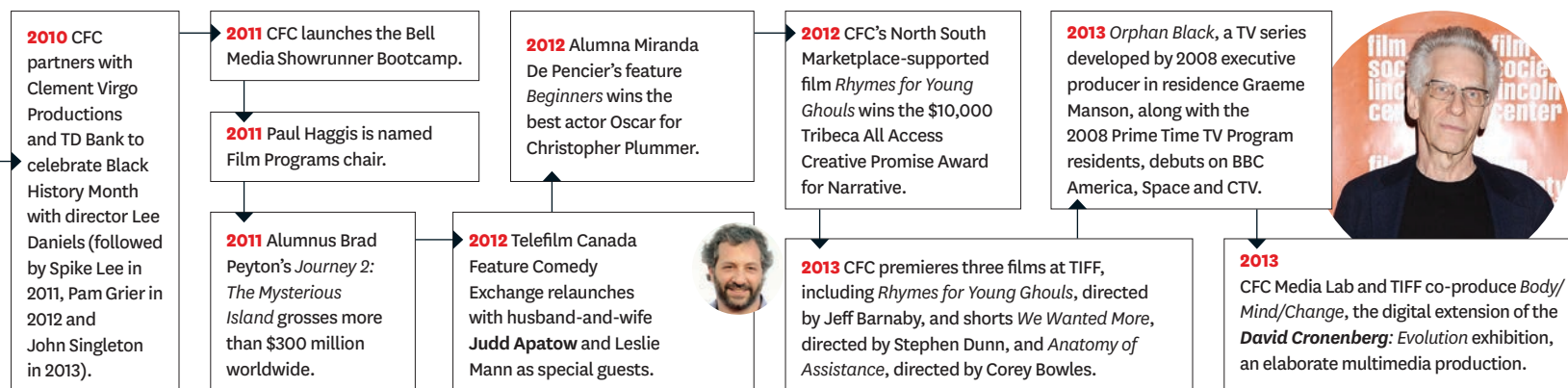
"As a filmmaker born and raised in Toronto, I can't tell you how amazing it is to take part in what's happening at the CFC. There was nothing comparable to this when I went to film school. If there had been, I might be making movies in Canada now. Over the last few years, I've had the chance to teach a number of workshops, as well as mentor a young filmmaker and I've been entirely seduced by the sense of community at CFC, as well as the commitment and absolute excitement about filmmaking demonstrated by the very talented students and everyone who works there."

ADAM BROOKS,
WRITER-DIRECTOR
(*DEFINITELY, MAYBE*)



"The Comedy Exchange is a brilliant concept. It understands that it takes time and nurturing to develop world-class comedy movies that will be effective in drawing large and appreciative audiences internationally."

DAN GOLDBERG,
PRODUCER-WRITER
(*THE HANGOVER*)

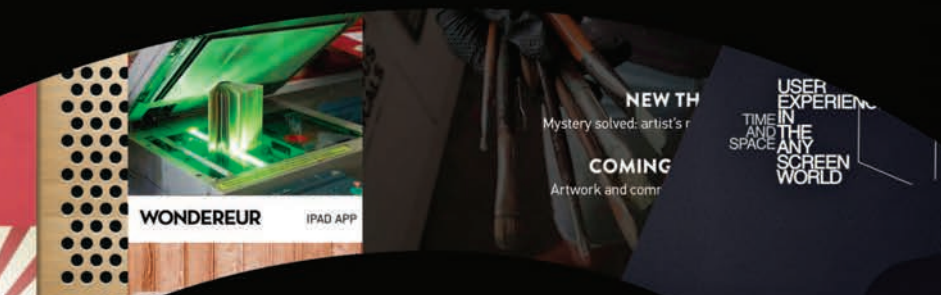
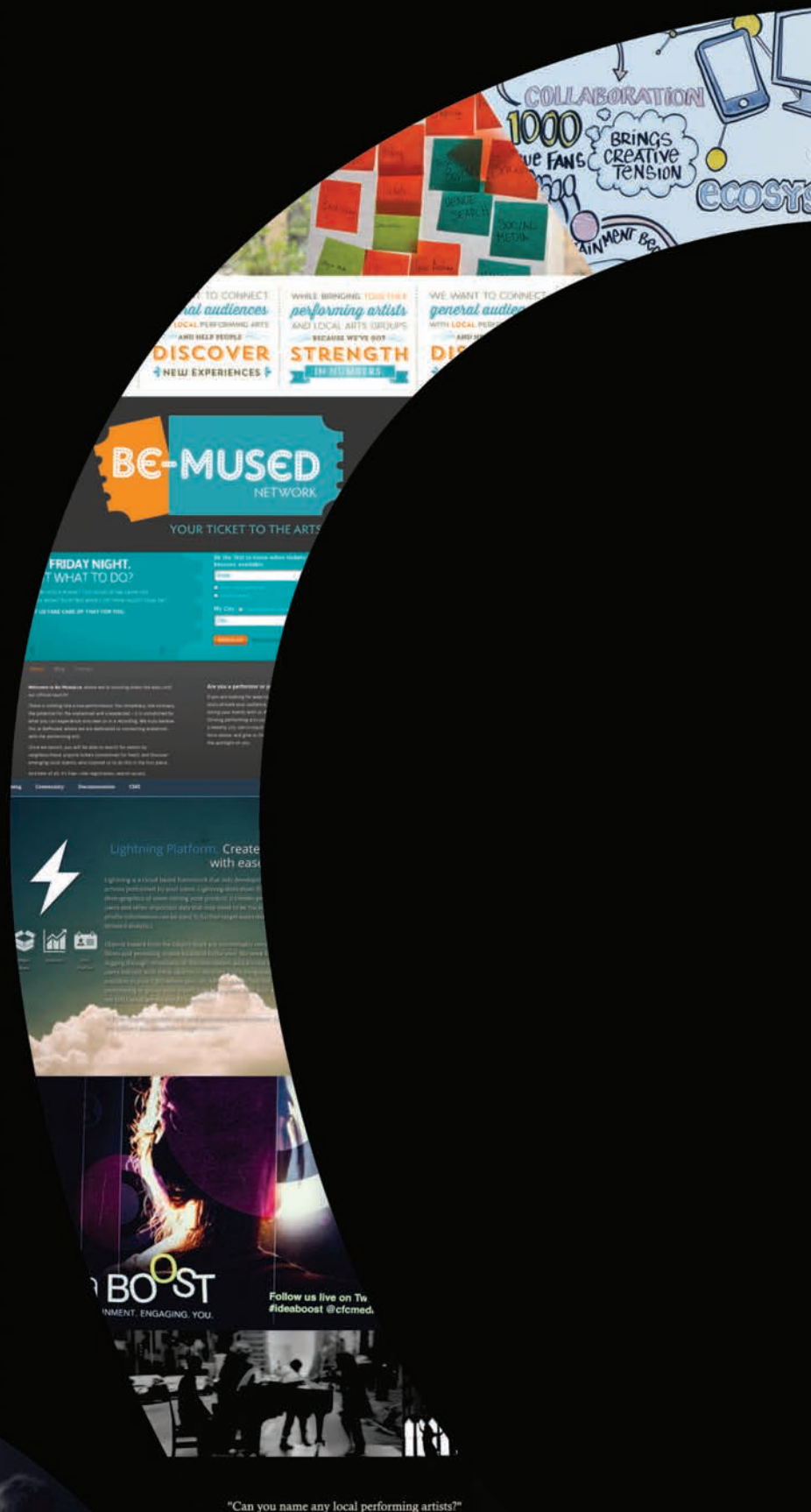


CFC LOOKS TO THE FUTURE WITH ideaBOOST

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REVIEWS



Eric (Firth) and Patti (Kidman) have issues to work out.

The Railway Man

Colin Firth and Nicole Kidman play a husband and wife forced to revisit the trauma of his WWII past in Jonathan Teplitzky's drama based on the true story of Eddie Lomax BY DAVID ROONEY

AN OLD-FASHIONED WAR DRAMA STUFFED INTO A cumbrously choppy time structure, *The Railway Man* is well-acted and handsomely produced, but its honorable intentions are not matched by sustained emotional impact or psychological suspense. The film boasts committed work from Colin Firth as a British train enthusiast profoundly damaged by his experience as a prisoner of war, along with tearful support from Nicole Kidman as his wife. But despite those deluxe elements, it never quite transcends its stodgy approach.

Directed by Jonathan Teplitzky (*Burning Man*), the co-production from Australia and the U.K. superficially recalls Bruce Beresford's *Paradise Road* in its setting against the backdrop of the fall of Singapore in 1942. Screenwriters Frank Cottrell Boyce and Andy Paterson bring more timid reverence than inspiration to their adaptation of former British Army officer Eric Lomax's memoir. Dropping in references to *Brief Encounter* and *The Bridge on the River Kwai* merely underlines how far short they fall of their classic models.

The most striking aspect of Lomax's story is the unexpected friendship that developed after the late war veteran (he died last year at 93) had finally made peace with his demons. That detail is related as a coda here, whereas it might have made for a more inventive starting point.

Instead the film begins as Eric (Firth), with his dying breath, recites a poem that never really acquires much significance. From there, the action shifts back about three decades to 1980 in a veterans club in Berwick-Upon-Tweed. A lifelong railway enthusiast, Eric tells his cronies of a recent encounter on a train with a woman so sweet and unguarded that he fell instantly in love. With no further ado that woman, Patti (Kidman), becomes his wife. But Eric's nightmares return immediately after the wedding, ushering in the specter of Nagase (Tanroh Ishida),

the young Imperial Japanese Army officer who tortured him during World War II.

All that fussy time-jumping seems an untidy way into Lomax's remarkable saga of suffering, honor, reconciliation and forgiveness, robbing the story of dramatic urgency. Eric's erratic behavior and inability to talk about the ordeal puts a heavy burden on his marriage to Patti. This prompts her to approach another former P.O.W., Finlay (Stellan Skarsgard), who reluctantly breaks their code of silence. Knowing little more than the basics of their capture when Japanese forces occupied Singapore, Patti learns that they were sent to the jungles of Thailand to work on what was then known as the Burma-Siam railway.

Spared from the backbreaking labor that resulted in the death of thousands of soldiers, Eric, Finlay and their engineering unit were forced to put their skills at the service of the Japanese. He used pilfered parts to build a secret radio receiver, spreading hope among the men with news of the far-away victories of the British and American forces. But when the radio was discovered, he was subjected to inhuman treatment — vicious beatings, interrogation and torture.

The turning point from past back to present comes when Finlay learns that Nagase somehow escaped death as a war criminal and is conducting guided tours of the Kempeitai internment camp where they were held. That discovery yields more

interesting developments, with strong work from Hiroyuki Sanada as the older Nagase in the inevitable confrontations. But with all its busy back-and-forth at the expense of psychological insight, the lumbering script and direction fail to give the outcome the power it deserves.

Firth does everything that's required of him and yet Eric remains an emotionally remote protagonist for such a harrowing story. But the actor holds nothing back in his painful depiction of stiff-upper-lip moral fiber at war against mental instability and festering hatred. His portrayal of PTSD will resonate for anyone touched by war and its fallout. Jeremy Irvine (*War Horse*) also gives it his all as the young Eric.

While she's lovely in her early scenes, Kidman's role becomes a thankless one, called upon largely just to react with moist-eyed, agonized concern. Given that Eric's ultimate course of action is driven as much by love as by the need to close an awful chapter in his life, their relationship could have benefited from more establishing screen time. It's no doubt intended, but those 1980 scenes have an awfully starchy feel that belongs to an earlier period.

Cinematographer Garry Phillips adopts a muted look for the English and Scottish locations and sweltering hot light and scorched earth tones for the Thai jungle scenes. (Studio work was done in Queensland, Australia.) Composer David Hirschfelder contributes a robust dramatic score that conveys more emotion than anything onscreen in this nobly inert film.

In an era of truly visceral war movies like those of Kathryn Bigelow, *The Railway Man* feels like an antiquated prestige miniseries.

Gala Presentation

Cast Colin Firth, Nicole Kidman, Jeremy Irvine

Director Jonathan Teplitzky || 116 minutes



Rush

Ron Howard explores the 1970s Formula One rivalry between Chris Hemsworth's James Hunt and Daniel Bruhl's Niki Lauda in a racing film that offers as much drama off the track as on BY TODD MCCARTHY

Ron Howard returns to the high-speed roots of his directorial debut, *Grand Theft Auto* (albeit with a budget probably a hundred times bigger), with *Rush*, an involving Formula One racing drama centered on the nasty mid-'70s rivalry between two drivers who couldn't have been more dissimilar. Chris Hemsworth and Daniel Bruhl excel as, respectively, British wild man and hedonist James Hunt and Austrian by-the-books tactician Niki Lauda. Limited American interest in European Formula One means Universal won't be seeing anything resembling *Fast & Furious* business at the box office, but international returns could be very substantial.

Most modern-era car-racing movies, from *Grand Prix* and *Le Mans* to *Days of Thunder*, have been far stronger at portraying the excitement on the track than at developing interesting downtime drama among the characters. But rather the reverse is true with *Rush*, which offers perfectly coherent racing coverage but devotes far more time to exploring the personalities of two drivers who represented behavioral polar extremes and drove each other to distraction.

It's a credit to Peter Morgan's screenplay that one can come to understand and sympathize with both of them, even though there are many reasons one might not easily warm to either one. Just as young ladies threw themselves at the great-looking Hunt literally by the thousands (one line describes his sexual prowess as "immortal"), female viewers might be persuaded to attend a racing film simply because of Chris Hemsworth, who looks fantastic with his long blond locks and ready smile and has finally found a role he can

really score with in every sense of the word.

His looks and devil-may-care attitude aside (at one point he ventures that women like race car drivers because of "our closeness to death"), Hunt is the kind of figure who dares you to take him seriously; he stays up all night before races, never abstains from sex and is seen taking swigs of booze right before races. Purists and the more serious-minded are bound to disapprove of this guy, as they did in real life.

Offering a 180-degree contrast is Lauda, who comes from a conservative Viennese background but defies his family by taking up racing. He buys his way on to teams and is meticulous about engine specs and team discipline. An all-work-and-no-play guy, he cares nothing for ingratiating himself with his team members, and his abrupt marriage proposal to the pragmatic and supportive Marlene (Alexandra Maria Lara) feels more like a business venture than a love match.

Physically, Hunt taunts Lauda as "my ratty little friend," and with a pasty brown face and protruding teeth, the Austrian, awfully well played by Daniel Bruhl, really does resemble a rodent. He's a chilly character, for sure, brusque and reserved; as the guy behind the wheel, he's not asking for love from his Ferrari team, just maximum effort to put him in a position to win the F1 championship, which he does in 1975.

With his former team falling apart, Hunt, who has married high-maintenance blond beauty Suzy Miller (Olivia Wilde), is desperate to do "whatever it takes to beat that prick," ultimately hitching on with McLaren despite their wariness over his erratic reputa-

tion. Presenting atmospheric snippets of the 1976 season's early races in Sao Paulo, South Africa, Spain and Monaco, the film creates an impressionistic rather than dramatic picture of a racing season that sees Lauda jump ahead in points.

The turning point comes at the Nurburgring track in Germany, aka The Graveyard, notorious as the most dangerous course on the F1 circuit. The rainy conditions compel Lauda to propose canceling the race, but Hunt leads the move to vote it down. Sure enough, the meticulous Lauda then has a terrible accident; he's stuck in his burning car for more than a minute and suffers terrible burns to his head and lungs.

The recovery, shown in more than sufficient detail, is terribly painful; his lungs must be vacuumed, and trying to put a helmet on is purest torture. Lauda both blames Hunt for the accident and credits him for motivating him to get back on the track an amazing 42 days later.

In Lauda's absence, Hunt has made up a lot of points, but the Austrian puts on an amazing display, so that the championship will be determined in the final race of the season, in Japan within view of Mount Fuji — and in heavy rain.

In the wake of the season, the two men remain at odds, but they do understand each other in a way that perhaps only fellow professionals can. We never get particularly close to these very distinct personalities, but they're interesting and lively company for the two hours they're onscreen due to the sharply etched performances of the two leads.

That's more than you can say for anyone else in the film, as Morgan hasn't bothered to add more than one dimension to any of the other characters nor to provide especially memorable dialogue.

The racing footage is serviceable enough, although there are no attempts at the sorts of amazing shots or extended bravura driving sequences that previous filmmakers have sometimes pulled off. Rather than brilliantly clear, Anthony Dod Mantle's cinematography has something of the grubby visual quality of '70s films — particularly of international co-productions of the time, which is sort of amusing.

It's startling to be reminded of how flimsy and delicate the cars of the time looked and of how common it was for drivers to be badly injured or killed. The very fine and successful 2010 documentary feature *Senna* underlined that fact and may actually have been an impetus for this film's creation.

Gala Presentation

Cast Chris Hemsworth, Daniel Bruhl, Olivia Wilde

Director Ron Howard
123 minutes

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Philomena

British stars Judi Dench and Steve Coogan are a study in contrasts in Stephen Frears' heartwarming but never banal drama BY DEBORAH YOUNG

Stephen Frears is in full possession of his filmmaking talent in *Philomena*, one of his most pulled-together dramas in years. The true story of a poor Irish woman who, 50 years after being forced to give her son up for adoption, searches for him with a worldly British journalist, is touching, witty and always absorbing. The inspired pairing of Dame Judi Dench and actor-writer-producer Steve Coogan will clinch the deal for most viewers and give the Pathe release a good shot at entertaining the world. The Weinstein Co. will release the title in the U.S. this fall.

Among the film's themes, broached with an incredibly light touch, are the existence of God in a cruel world and the guilt society attaches to personal sexual expression, whether heterosexual or homosexual. These topics are unpretentiously interwoven into Steve Coogan and Jeff Pope's adaptation of Martin Sixsmith's nonfiction book.

Most audiences will be hooked on the story, which is a "human interest" one in the best sense. As a young girl, Philomena Lee (Sophie Kennedy Clark) meets a good-looking boy at a fair. She is completely in the dark about where babies come from, and this innocent seduction results in pregnancy. It also lands her in an institute for "fallen women" run by

nuns of the Sacred Heart, where she gives birth under horrible circumstances ("Pain is her penance"). Forced to spend years working in the sweat-shop laundry to pay off their "debt" to the order, she and the other girls are allowed to see their children one hour a day, until Mother Superior finds a buyer for the tykes. The heart-breaking scene of Philomena helplessly screaming as her little Anthony is taken away by a rich American couple in a big car is filmed like a scene from a Nazi film, which is how the hatchet-faced nuns appear.

Fifty years go by. Enter Martin Sixsmith (Coogan), a BBC journalist who has traded up for an advisory job with the prime minister, and has just been sacrificed. Without a job or future prospects, he stumbles across Philomena (Dench) and her previously hidden story. Bankrolled by a daily newspaper, he takes her to Washington to look for traces of her son, and the rest of the film describes the surprising details of their search.

At this point it's all about Dench and Coogan, who make a delicious duet, milking the British class system for humor that they seem able to turn on and off like a faucet. Considering that Coogan co-wrote his own dialogue, he certainly gave himself a lot of good lines. Dench puts her *Skyfall* sophistication



Philomena (Dench) and Sixsmith (Coogan) look for Philomena's son.

behind her but not her dignity in the title role.

Philomena, a devout Catholic, chooses to forgive the inhuman treatment she received, showing how anti-inflammatory the film's final message is. But even so, it pulls no punches in describing the devastating effects of punishment for sexual pleasure.

Robbie Ryan's cinematography is beautifully balanced and unobtrusive. Given the extended time frame, Valerio Bonelli's editing advances the story through natural-feeling flashbacks. Alexandre Desplat's musical commentary is mellow and listenable.

Special Presentation

Cast Judi Dench, Steve Coogan

Director Stephen Frears // 94 minutes

Exit Marrakech

German director Caroline Link, an Oscar winner for 2001's *Nowhere in Africa*, explores North Africa in a problematic drama that's saved by solid performances

BY BOYD VAN HOEIJ



Tukur (left) and Schneider have a troubled father-son dynamic.

A German teenager who's visiting his theater-director father in Morocco tries to find himself with or without his dad's help in *Exit Marrakech*, a return to Africa for Oscar-winning German director Caroline Link (*Nowhere in Africa*).

Though the film tries to weld two genres together that are occa-

sionally at odds with each other — the film's both a father-son drama and a coming-of-age story in which an adolescent tries to assert his own independence — there are quite a few powerful individual moments. The film looks and sounds gorgeous without overly fetishizing its setting. The acting is equally strong, including from

impressive newcomer Samuel Schneider in the lead.

After being told at his boarding school that he's intelligent but needs to allow for some adventure in his life, Ben (Samuel Schneider) travels to Morocco, where his father, Heinrich (Ulrich Tukur), is touring with a play he directed as part of a European arts festival. The two men seem to care little for each other: Heinrich's too absorbed in his work and likes to read about Morocco in a deck chair next to the pool in his free time while Ben prefers the real thing and explores the city on foot and skateboard.

However, already in these early scenes, Link, who also wrote the screenplay, never overtly connects the behavior of father and son. It's never clear whether Ben wants to explore Marrakech because his father doesn't want to or whether it's something that Ben wanted to do regardless.

Though the overall structure

is problematic, Link demonstrates a keen eye for observation in many individual scenes and there's a clear sense that Morocco is a place full of contradictions, both for its inhabitants and for rich tourists such as Ben. One of Link's most impressive feats is that she manages to suggest that these two realities can easily co-exist but in reality hardly mingle.

Cinematographer Bella Halben and production designer Susann Bieling present a textured, warm and richly colored widescreen version of Morocco that manages at once to be stunning and yet feel realistic. Niki Reiser's score is atmospheric, though its reliance on *oud* strings to give the music some local flavor is a rather facile choice.

Special Presentation

Cast Ulrich Tukur, Samuel Schneider, Hafsia Herzi

Director Caroline Link
122 minutes

EVERY MAN HAS A DESTINY

HERCULES

THE LEGEND BEGINS



Made in America

Ron Howard's documentary, centered on a Philadelphia music fest curated by Jay Z, takes its message as seriously as the music BY JOHN DEFORE

Less music-stuffed but more ambitious than the average music doc, Ron Howard's Jay Z team-up *Made in America* films a two-day music festival curated by the rapper and works to turn it into a youth-centered assessment of the health of the American Dream. More than a dozen artists appear, a diverse crew that both emphasizes the eclectic musical tastes of today's youth and bolsters Jay Z's talk of increasing pluralism in American society. Though the lack of focus on a single star may limit its marketability (many of the performances are good, but this is no Woodstock), the doc could work in special-event bookings and would play well on cable.

To everyone's credit, the film doesn't feel like a feature-length ad for Budweiser, the concert's sponsor and initiator of the documentary. It bears the personality of its maker, an artist whose career has embodied Americana from the start and who under-

stands a film like this can't be serious if we only hear about "making it" from rock stars. Though Howard's not the greatest interviewer, he pursues tangents that pay off: Midway into the event, he goes to a nearby housing complex to visit an elderly woman who's none too pleased with the loud music; listening to her deferentially, he eventually finds her warming up. "I'm opinionated," she says, "but sometimes if you give them a chance" those opinions can change.

The film's take on behind-the-scenes action isn't limited to dressing rooms and entourages. It also turns workers doing unglamorous jobs into characters who get more screen time than some of the celebrities. A young cook is gambling on a food concession, hoping she'll make enough on her investment for payments on a taco truck; a stagehand takes us to the home he has to share with roommates and compares his life



Howard (left) and Jay Z discuss music, ambition and the nature of talent.

to that of the One Percent.

Jay-Z aside, the artists who get the most attention here are the surviving members of Run-D.M.C., who reunited for the first time in many years for the show. However big a treat it was for fans to hear "It's Tricky" and "Walk This Way" live, that pleasure pales in comparison to hanging out with Joseph Simmons and Darryl McDaniels individually offstage.

Though it's certainly not the Jay-Z-centric feature some may be expecting, the film does use his biography as its central follow-your-talent case study. The rapper takes us to the State Street address immortalized in "Empire State of Mind," walking

us onto the roof of his old building and looking across at his new one: Brooklyn's new Barclays Center, which has benefited from his endorsement and contains his 40/40 nightclub.

"I believe every human being has genius-level talent," he says, arguing that the main job is to find what that talent is and focus single-mindedly on it. That may be an easier belief to hold for someone whose own gifts have been so richly rewarded, but *Made in America* encourages the viewer to agree.

Mavericks
Director Ron Howard
93 minutes

The Love Punch

Genuine chemistry between Emma Thompson and Pierce Brosnan can't save this middle-aged heist movie from a silly premise and wild shifts in tone

BY BOYD VAN HOEIJ

A divorced couple from the U.K. hop over to France to steal a supersized diamond that'll allow them to recoup their destroyed pension funds in *The Love Punch*, a film that is mostly as silly and absurd as its synopsis suggests, with stars Emma Thompson and Pierce Brosnan working overtime to compensate for a mixed-bag screenplay.

One of the few pleasing elements of the latest film of director Joel Hopkins is that it again features middle-aged protagonists, with Thompson, who starred in the director's *Last Chance Harvey*, and Brosnan joined by Timothy Spall (Winston Churchill in *The King's Speech*) and Celia Imrie (*The Best Exotic Marigold Hotel*) as a couple of friends who need all of 20 seconds to say "yes" to a request to help kidnap and then impersonate some Texans during a chateau-set wedding. Indeed, recognizable human behavior is not this film's forte — which wouldn't be a

problem if something else would take its place but *Punch* never finds the right tone for the heterogeneous material, with sweetly melodramatic scenes alternating with high drama, some light action and farce.

Kate (Thompson) and Richard Jones (Brosnan) both try to fill their lives with activities to keep them from realizing they're divorced and lonely. The two have an almost



From left: Spall, Imrie, Thompson and Brosnan hatch a plan to finance their retirement.

too cute negative chemistry that signals they're still quite into each other, as evidenced in the prologue and an early scene in Paris, where the duo are in search of the CEO of the company that bought Richard's business and immediately gutted it, making all its pension funds, including Kate and Richard's, disappear. After some pratfalls the couple burst into the office of the French evildoer, Vincent Kruger (Laurent Lafitte), who laughs in their faces since all he's done is strictly legal.

Though Thompson and Brosnan are believable as a former couple, the romantic subplot involving their re-emerging feelings is the most predictable element of Hopkins' screenplay and also the source of some very cringe-worthy dialog. The comedy is very hit-and-miss and the action elements are also a mixed bag; there's a comical-for-all-the-wrong-reasons car chase but the actual heist is nimbly plotted and credible in a Monty Python kind of way. In its best moments, the film recalls *A Fish Called Wanda*.

Gala Presentation
Cast Emma Thompson, Pierce Brosnan, Timothy Spall, Celia Imrie
Director Joel Hopkins // 94 minutes

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OMAR SY
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GOOD PEOPLE

MILLENNIUM FILMS PRESENTS A MILLENNIUM FILMS / FILM 360 / MATERIAL PICTURES / EYEWORKS FIVE & MELLOW PRODUCTION A FILM BY HENRIK RUBEN GENZ JAMES FRANCO KATE HUDSON
ALSO STARRING TOM WILKINSON AND OMAR SY "GOOD PEOPLE" SAM SPOUILLER DIARMUID MURTAGH MICHAEL JIBSON WRITTEN BY SHAHEEN BAIG PRODUCED BY TEO KEITH MADDEN AND PAUL TOTTELL
DIRECTED BY KATE QUINN EDITED BY JORGEN JOHANSSON PRODUCTION DESIGNER GUY AVSHALOM COSTUME DESIGNER ZYGI KAMASA EXECUTIVE PRODUCERS AVI LERNER TREVOR SHORT BOAZ DAVIDSON JOHN THOMPSON MATTHEW PLOUFFE
EXECUTIVE PRODUCERS NEIL SACKER AND ROBERT KATZ PRODUCED BY BEN FORKNER ERIC KRANZLER TOBEY MAGUIRE THOMAS GAMMELTOFT MARK GILL MATT OTTOLE WRITTEN BY MARCUS SAKY
DIRECTED BY HENRIK RUBEN GENZ

IN THEATERS 2014

Locke

Driven (literally) by knockout work from Tom Hardy, this is a virtuoso narrative and technical experiment that doesn't stint on dramatic complexity or heart

BY DAVID ROONEY

Who knew the logistical challenges of pouring concrete could be so riveting? A lean real-time account of a construction supervisor facing the loss of his home, marriage and job to honor a commitment and exorcise the sins of his father, *Locke* turns even mundane details into flavorful dramatic grist. Brit screenwriter Steven Knight's second film as director could easily be a theater piece and yet it's bracingly cinematic, powered by Tom Hardy's controlled performance, which packs an emotional charge intensified by its restraint.

Knight's feature debut, the uncustomary Jason Statham vehicle *Redemption*, was released in the U.S. early this summer. But the hard proof of his storytelling skills has been in his screenplays for two gritty London underbelly excursions, *Dirty Pretty Things* and *Eastern Promises*. In *Locke*, he pares story down to its sparest essentials, weighing ethical questions of culpability and responsibility with searing concentration. No less impressive than the narrative mastery here, however, is the technical execution of this bold minimalist experiment.

Shot entirely (aside from a quick opening) in the confined setting of a BMW during a nighttime journey on the motorway from Birmingham to London, the low-budget project was rehearsed and filmed in less than two weeks during a brief window of Hardy's availability. The action was captured chronologically, much like a play performance, with a top-notch voice cast working from a nearby hotel as characters heard only via phone calls.

Summoning the spirit of Richard Burton, Hardy plays Ivan Locke, a soft-spoken Welshman with an unimpeachable record as a go-to guy in construction management. He's similarly

untarnished as a husband of 15 years and father to two soccer-fanatic sons. It's with the necessary burden of accountability for an uncharacteristic transgression that he steps away from a construction site at the worst possible time.

In details that gradually emerge during tense calls with his boss (Ben Daniels) and crew chief (Andrew Scott), we learn that the largest concrete pour ever attempted in Europe outside a nuclear or military facility is scheduled early the following morning. The stability of the foundation for the massive skyscraper going up depends on the accuracy of the mix and the arrival of multiple trucks on time, all of them requiring road closures.

As unlikely as it sounds, Knight generates drama and suspense out of this volume of potentially dry information. Seemingly endless variables threaten the job's success, and Locke is shown to have a cool head in a crisis. He troubleshoots each new hurdle as it arises, while absorbing the stress or anger of the callers whose names appear on his dashboard wireless phone display.

The trigger for Locke's abrupt flight is a personal dilemma that trumps the professional challenge. In a hospital in London is Bethan (Olivia Colman), a sad-sack assistant with whom he had a tepid one-night stand on a job the previous year. She has gone into premature labor with their child, and Locke is determined to do right by his mistakes.

He declines to give Bethan

the false comfort of saying he loves her, pointing out that he hardly knows her. But he's forced to confess the infidelity to his wife, Katrina (Ruth Wilson). A methodical step-by-step problem-solver in the workplace, Locke tries applying the same approach to his destabilized marriage. But the situation worsens as he juggles increasingly devastating calls from home with those from London and from colleagues scrambling to keep the job on track.

Knight's script deploys its metaphors with great skill, and the alienating isolation of driving at night provides the perfect prism through which to observe Locke's world imploding.

What makes Hardy's performance so effective is that he doesn't play Locke as a quick-fix dynamo, nor as some paragon of male nobility, rushing gallantly to the side of a helpless woman. He's simply an ordinary, even-tempered and decent man in a tough situation, whose moral compass dictates a dutiful sense of follow-through in both private and professional matters. Watching the performance in such unblinking focus is a reminder of how infrequently those qualities define a contemporary screen character.

Hardy seldom raises his voice, and even as cracks form in his composure and the ramifications become clear, flare-ups are kept to a minimum. His line readings are consistently interesting, conveying a lot with little outward display of emotion. But the shattering toll of Locke's actions

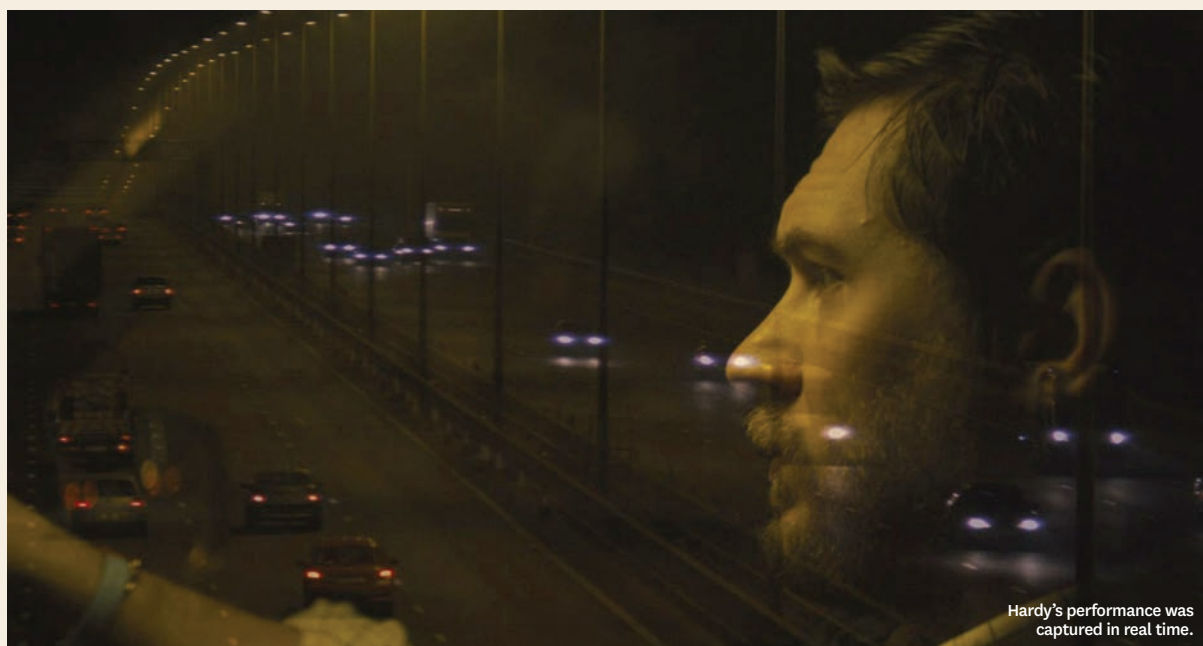
is written all over his face as he accepts his fate. It's an extraordinary piece of acting.

Though they remain unseen, the other key characters are remarkably vivid, from Locke's work associates to his sons (Tom Holland and Bill Milner), excitedly babbling about the evening's soccer match until their blissful ignorance of what's happening begins to fade. The women are especially strong. Wilson takes Kat from bewildered to violated to enraged and intransigent over a number of agitated calls, while Colman's Bethan is needy and manipulative in ways that are all too human.

There are weak points in the screenplay, the most glaring of them being the out-of-character decision to have Locke sporadically rant at the imagined ghost of his despised father in the back seat. The family history of weakness and neglect that he's determined to correct could have resurfaced more organically in heated conversations with Kat. And a wrenching chat with his youngest son late into the night feels a touch too "written." But these are small quibbles in a drama that grips from start to finish.

Justine Wright's mercurial editing sharpens the movie's seductive aesthetic, while Dickon Hinchliffe of *Tindersticks* supplies the coolly propulsive score.

Cast Tom Hardy, Ruth Wilson, Olivia Colman, Andrew Scott, Ben Daniels, Tom Holland
Director-Screenwriter Steven Knight // 84 minutes



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Le Week-end

A finely matched Jim Broadbent and Lindsay Duncan explore the wrinkles of marriage with humor and honesty in Roger Michell's comedy-drama BY DAVID ROONEY

A playful homage to the café dance scene in Jean-Luc Godard's *Bande à part* is the most direct manifestation of the limber nouvelle vague spirit that ripples through *Le Week-end*. A grownup serio-comedy about the regrets and rewards of time-worn love, this fourth collaboration between director Roger Michell and screenwriter Hanif Kureishi is pleasurably supple in its mood shifts between droll verbal comedy and penetrating emotional truth. While not without touches of precious affectation, the film is imbued with an engaging mix of warmth and prickliness by the lovely, lived-in performances of Jim Broadbent and Lindsay Duncan.

In his novels and screenplays,



Kureishi has explored relationships and questions of identity as shaped by family, race, social environment and politics. Working on an intimate canvas, the writer is in a reflective, often rueful mode here. He turns his insightful gaze to a couple well

into middle age, and the ways in which their sense of themselves and one another has weathered three decades of marriage.

Birmingham college philosophy professor Nick (Broadbent) and schoolteacher Meg (Duncan) are first seen taking the Eurostar from London to Paris for a 30th anniversary weekend. Instigated by Nick in a bid to reinvigorate their sexually stale union, the trip gets off to a rocky start when he books them into a cheap dump. Refusing to sleep in so much depressing beige, Meg moves them into a swanky hotel, ignoring Nick's fretfulness about the expense.

It gradually emerges that Nick is being nudged into early retirement, while she's fed up with teaching and wants a fresh start that may or may not include him. Kureishi has a weakness for overwritten dialogue, but anyone who's ever been in or closely observed a long romantic partnership will recognize aspects of

the sour-sweet dynamic here, with all of its frictions, resentments and consolations too. Over visits to museums, churches, bookstores and bistros, Nick and Meg bounce back and forth between harmony and discord.

In addition to its unsentimental observation of the compromises of marriage, Kureishi's screenplay gives poignant consideration to midlife nostalgia for youthful promise and idealism, a thread nourished by the use of songs by Bob Dylan and Nick Drake. The movie is modest but affecting, enhanced by the cool strains of Jeremy Sams' mellow jazz score and by Nathalie Durand's unfettered camerawork. But its chief distinction is the intelligence and heart of its central performances.

Special Presentation

Cast Jim Broadbent, Lindsay Duncan, Jeff Goldblum, Olly Alexander, Judith Davis
Director Roger Michell
93 minutes



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A Random Desi Romance

Atmospheric Indian touches can't gloss over the fact that this 'random romance' is exceedingly average BY LISA TSERING

Yash Raj Films' most recent effort, *A Random Desi Romance*, is hyped as hip, trendy and oh-so-timely. But despite the film's refreshing underlying message — that young Indian singles don't have to rush into marriage — the film is a pretty typical romantic comedy.

That shouldn't hurt its prospects, though, among romance-starved filmgoers and others curious about the film's Canadian premiere as the sole Bollywood offering at TIFF.

The story is a pretty basic love triangle between three young people trying to scrape out a semi-legal living in Jaipur, India, which is beautifully shot by Manu Anand.

We first meet Raghu (Sushant Singh Rajput) the evening before his wedding day, as he boards a chartered bus to a remote Rajasthani wedding venue and finds himself seated next to the vivacious, chain-smoking Gayatri (Parineeti Chopra). Confiding his prenuptial jitters to his pretty seatmate, Raghu ventures a kiss, a brazen act that ends uncomfortably.

The next day at his wedding, as he is about to drape a flower garland over his beautiful — but arranged — bride, Tara (a striking debut by model Vaani Kapoor), Raghu panics and disappears. Later, when he runs into Gayatri again, the two decide to try a casual live-in love affair; when things get serious, another betrayal and some tough choices are in store.

Director Maneesh Sharma, born in Delhi and educated at the California Institute of the Arts, already has a deserving fan following for his 2010 comedy *Band Baaja Baarat*, which earned viral success and is still held up as an example of how to do a quirky love story just right. *Random Desi Romance* gets off to an entertaining start, and Sharma crafts several artfully directed scenes, including a sweet and saucy montage set to an infectious pop song called "Pink." At times, the film effectively captures that out-of-control rollercoaster feeling that young love delivers.

But it's a stretch for any romantic comedy to stick around for 2½ hours. The characters'



Rajput (left) and Chopra attempt to have a casual affair.

modern lifestyle with its penchant for pre-marital sex, and lots of it, is a selling point for the film in India, where someone out there in Internet-land has taken the trouble to count how many kisses get planted on Rajput. In case you're wondering, the answer is 27.

But despite its pedigree and effective performances, this random romance is just another bland Friday date night movie, one which could just as easily take place in Jersey City as Jaipur.

Gala Presentation

Cast Sushant Singh Rajput, Parineeti Chopra, Vaani Kapoor, Rishi Kapoor

Director Maneesh Sharma

Screenwriter Jaideep Sahni
150 minutes



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Public 3 • Sept. 13 • 1.15PM Scotiabank 11

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FESTIVAL SCREENING GUIDE

TODAY

8:30 AM *Therese*, Scotiabank 4, Press & Industry 1, Special Presentation; *We Gotta Get Out of This Place*, Scotiabank 6, Press & Industry 1, Vanguard; *You Are Here*, The Bloor Hot Docs Cinema, Public 2, Special Presentation

8:45 AM, *The F Word*, Scotiabank 2, Press & Industry 1, Special Presentation; *Le Grand Cahier*, Scotiabank 8, Press & Industry 1, Contemporary World Cinema; *Supermensch The Legend of Shep Gordon*, Scotiabank 10, Press & Industry 1, Gala Presentation

9:00 AM *Labor Day*, Cinema 1, Public 2, Special Presentation; *Manakamana*, Jackman Hall, Public 2, Wavelengths; *Short Cuts Canada* Programme 1, Cinema 4 - Paul & Leah Atkinson Family Cinema, Press & Industry 1, Short Cuts Canada, *Watermark*, Scotiabank 13, Public 2, Special Presentation; *When Evening Falls on Bucharest or Metabolism*, Scotiabank 7, Press & Industry 1, Contemporary World Cinema; *Words and Pictures*, Scotiabank 1, Press & Industry 1, Gala Presentation

9:15 AM *The Dog*, Scotiabank 3, Press & Industry 1, TIFF Docs; *Empire of Dirt*, Scotiabank 14, Public 2, Contemporary World Cinema; *The Last of Robin Hood*, Scotiabank 11, Press & Industry 1, Special Presentation

9:30 AM *The Dark Matter of Love*, Scotiabank 9, Press & Industry 1, TIFF Docs; *I'm the Same I'm an Other*, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Wavelengths

9:45 AM *Hiroshima Mon Amour*, Cinema 3, Public 1, TIFF Cinematheque; *The Kids From the Port*, Scotiabank 5, Press & Industry 1, Contemporary World Cinema

10:00 AM *Enough Said*, Isabel Bader Theatre, Public 2, Special Presentation; *Like*

Father, Like Son, Cinema 2, Public 2, Special Presentation; *Meet the EU Film Funders*, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

10:45 AM *For No Good Reason*, Scotiabank 6, Press & Industry 1, Mavericks; *Short Cuts Canada Programme 1*, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Short Cuts Canada; *Those Happy Years*, Scotiabank 4, Press & Industry 1, Special Presentation

11:00 AM *Break Loose*, Scotiabank 10, Press & Industry 1, Contemporary World Cinema; *Dallas Buyers Club*, Visa Screening Room (Elgin), Public 2, Special Presentation; *You Are Here*, Scotiabank 2, Press & Industry 1, Special Presentation

11:15 AM *Midway*, Scotiabank 8, Press & Industry 1, TIFF Docs; *Walesa. Man of Hope.*, Scotiabank 7, Press & Industry 1, Special Presentation

11:30 AM *The Dinner*, Scotiabank 11, Press & Industry 1, Contemporary World Cinema; *The Double*, Scotiabank 3, Press & Industry 1, Special Presentation; *The F Word*, The Bloor Hot Docs Cinema, Public 2, Special Presentation; *Khumba*, Scotiabank 13, Public 1, TIFF Kids; *Spotlight: Nigeria beyond Nollywood*, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

11:45 AM *All Is By My Side*, Scotiabank 1, Press & Industry 1, Special Presentation; *Fat*, Scotiabank 9, Press & Industry 1, Discovery; *For Those Who Can Tell No Tales*, Scotiabank 5, Press & Industry 1, Special Presentation

12:00 PM *Can a Song Save Your Life?*, Ryerson Theatre, Public 2, Special Presentation; *Ida*, Scotiabank 14, Public 2, Special Presentation; *The Last of the Unjust*, Jackman Hall,

Public 1, TIFF Docs; *Mandela: Long Walk to Freedom*, Princess of Wales, Public 2, Gala Presentation

12:15 PM *Dangerous Acts Starring the Unstable Elements of Belarus*, Cinema 3, Public 1, TIFF Docs

12:30 PM *Parkland*, Winter Garden Theatre, Public 2, Gala Presentation

12:45 PM *El Mudo*, Scotiabank 6, Press & Industry 1, Contemporary World Cinema; *Words and Pictures*, Isabel Bader Theatre, Public 2, Gala Presentation

1:00 PM *Horns*, Scotiabank 4, Public 2, Vanguard; *Mary Queen of Scots*, Scotiabank 10, Press & Industry 1, Special Presentation; *Three Landscapes and Song and Spring*, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, Wavelengths

1:30 PM *Amazonia*, Cinema 2, Public 1, TIFF Kids; *Green Inferno*, The, Scotiabank 3, Press & Industry 1, Midnight Madness; *J.A.C.E. - Just Another Confused Elephant*, Scotiabank 8, Public 2, City to City

1:45 PM *Life of Crime*, Scotiabank 2, Press & Industry 1, Gala Presentation; *Mystery Road*, Scotiabank 11, Press & Industry 1, Special Presentation; *When Jews Were Funny*, Scotiabank 9, Press & Industry 1, TIFF Docs

2:00 PM *How Strange to be Named Federico: Scola narrates Fellini*, Scotiabank 7, Press & Industry 1, Masters; *The Lunchbox*, Roy Thomson Hall, Public 1, Gala Presentation; *The Sea*, Scotiabank 5, Press & Industry 1, Contemporary World Cinema; *Supermensch The Legend of Shep Gordon*, Scotiabank 13, Public 2, Gala Presentation

2:15 PM *All Is By My Side*, The Bloor Hot Docs Cinema,



Public 2, Special Presentation; *Can a Song Save Your Life?*, Scotiabank 1, Press & Industry 1, Special Presentation; *In Conversation With...Spike Jonze*, Cinema 1, Public 1, Mavericks; *The Station*, Scotiabank 14, Public 2, Midnight Madness

2:30 PM *Belle*, Visa Screening Room (Elgin), Public 1, Special Presentation; *Co-Production Case Studies*, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; *Short Cuts Canada Programme 2*, Cinema 3, Public 1, Short Cuts Canada

2:45 PM *The Armstrong Lie*, Ryerson Theatre, Public 1, Special Presentation

3:15 PM *'TIL MADNESS DO US PART*, Scotiabank 6, Press & Industry 1, Wavelengths

3:30 PM *Philomena*, Princess of Wales, Public 1, Special Presentation; *September*, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, City to City

3:45 PM *Burt's Buzz*, Isabel Bader Theatre, Public 1, TIFF Docs; *Fading Gigolo*, Scotiabank 10, Press & Industry

1, Special Presentation; *Fading Gigolo*, Scotiabank 2, Public 2, Special Presentation

4:00 PM *Burning Bush*, Cinema 2, Public 1, Special Presentation; *A Place in Heaven*, Scotiabank 7, Press & Industry 1, Contemporary World Cinema; *We Gotta Get Out of This Place*, Scotiabank 4, Public 2, Vanguard; *Zip & Zap and the Marble Gang*, Scotiabank 9, Public 1, TIFF Kids

4:15 PM *Around the Block*, Scotiabank 3, Public 2, Discovery; *Giraffada*, Cinema 1, Public 1, Discovery

4:30 PM *Bethlehem*, Scotiabank 5, Press & Industry 1, Discovery; *Half of a Yellow Sun*, Winter Garden Theatre, Public 1, Special Presentation; *Paradise*, Scotiabank 13, Public 1, Discovery; *Philomena*, Scotiabank 1, Press & Industry 1, Special Presentation; *We Are the Best!*, Scotiabank 11, Press & Industry 1, Special Presentation

4:45 PM *I Am Yours*, Scotiabank 14, Public 1, Discovery; *Life's a Breeze*, Cinema 3, Public 1, Contemporary World Cinema;



Alan Zweig's *When Jews Were Funny*

Little Feet, preceded by Old Moon, Jackman Hall, Public 2, Contemporary World Cinema

5:00 PM Break Loose, Scotiabank 8, Public 2, Contemporary World Cinema; **Industry Happy Hour**, Glenn Gould Lobby, Press & Industry, Industry Programming

5:15 PM The Sacrament, The Bloor Hot Docs Cinema, Public 1, Vanguard

5:30 PM indieWIRE @ Filmmakers' Lounge 2013 - Session 2, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

6:00 PM Bastardo, Scotiabank 10, Public 1, Contemporary World Cinema; **Enemy**, Ryerson Theatre, Public 1, Special Presentation; **Visitors**, Visa Screening Room (Elgin), Public 1, Special Presentation

6:15 PM Ningen, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, Contemporary World Cinema; **Qissa**, Isabel Bader Theatre, Public 1, Contemporary World Cinema

6:30 PM The Grand Seduction, Roy Thomson Hall,

Public 1, Gala Presentation; **Gravity**, Princess of Wales, Public 1, Special Presentation; **The Stag**, Scotiabank 7, Press & Industry 1, Discovery; **Le Week-end**, Scotiabank 2, Public 2, Special Presentation

6:45 PM All the Wrong Reasons, Scotiabank 1, Public 1, Discovery; **Hotell**, Scotiabank 11, Public 2, Contemporary World Cinema; **The Unknown Known**, Cinema 1, Public 1, TIFF Docs; **The Wonders**, Scotiabank 4, Public 1, Contemporary World Cinema

7:00 PM Beneath the Harvest Sky, Scotiabank 3, Public 1, Discovery; **Eastern Boys**, Scotiabank 9, Public 1, Contemporary World Cinema; **R100**, Scotiabank 5, Press & Industry 1, Midnight Madness; **Wavelengths 3: Farther Than the Eye Can See**, Jackman Hall, Public 1, Wavelengths; **Ignasi M.**, Scotiabank 13, Public 1, TIFF Docs

7:15 PM The Missing Picture, Cinema 3, Public 1, Wavelengths; **October November**, Scotiabank 14, Public 1, Contemporary World Cinema

7:30 PM South Is Nothing, Scotiabank 8, Public 1, Discovery

7:45 PM Sex, Drugs & Taxation, The Bloor Hot Docs Cinema, Public 2, Vanguard; **A Spell to Ward Off the Darkness**, Scotiabank 6, Press & Industry 1, Wavelengths

8:00 PM 12.12.12., Winter Garden Theatre, Public 1, Mavericks

8:45 PM Moebius, Scotiabank 7, Press & Industry 1, Masters; **Under the Starry Sky**, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Contemporary World Cinema

9:00 PM Devil's Knot, Visa Screening Room (Elgin), Public 1, Special Presentation; **The Eternal Return of Antonis Paraskevas**, Cinema 4 - Paul &

Leah Atkinson Family Cinema, Public 1, City to City; **Une Jeune Fille**, Scotiabank 10, Public 2, Contemporary World Cinema; **Night Moves**, Ryerson Theatre, Public 1, Special Presentation

9:15 PM 1982, Isabel Bader Theatre, Public 1, Discovery; **Beyond the Edge**, Scotiabank 2, Public 2, TIFF Docs; **The Selfish Giant**, Cinema 2, Public 1, Contemporary World Cinema

9:30 PM Bobô, Scotiabank 5, Press & Industry 1, Discovery; **Going Away**, Cinema 1, Public 1, Special Presentation; **Ladder to Damascus**, Jackman Hall, Public 1, Contemporary World Cinema; **Rush**, Roy Thomson Hall, Public 1, Gala Presentation; **Trap Street**, Scotiabank 11, Public 2, Discovery

9:45 PM The Amazing Catfish, Scotiabank 1, Public 1, Discovery; **The Bit Player**, Scotiabank 4, Public 1, Contemporary World Cinema; **Canopy**, Cinema 3, Public 1, Discovery; **Friends from France**, Scotiabank 13, Public 1, Contemporary World Cinema

10:00 PM Child of God, Scotiabank 3, Public 1, Special Presentation; **Dom Hemingway**, Princess of Wales, Public 1, Special Presentation; **The Sea**, Scotiabank 8, Public 2, Contemporary World Cinema; **Thou Gild'st the Even**, Scotiabank 14, Public 1, Vanguard

10:15 PM Border, Scotiabank 9, Public 2, Discovery; **Miracle**, Scotiabank 6, Press & Industry 1, Discovery

10:30 PM The Fat, The Bloor Hot Docs Cinema, Public 2, Discovery

11:59 PM Oculus, Ryerson Theatre, Public 1, Midnight Madness

TOMORROW
8:30 AM American Dreams in China, Scotiabank 13, Press &

Industry 1, Gala Presentation; **The Armstrong Lie**, Scotiabank 2, Press & Industry 1, Special Presentation; **Half of a Yellow Sun**, Scotiabank 11, Press & Industry 1, Special Presentation

8:45 AM Belle, Scotiabank 1, Press & Industry 1, Special Presentation; **HOME FROM HOME - Chronicle of a Vision**, Scotiabank 8, Press & Industry 1, Masters

9:00 AM Burt's Buzz, The Bloor Hot Docs Cinema, Public 2, TIFF Docs; **Club Sandwich**, Scotiabank 10, Press & Industry 2, Contemporary World Cinema; **Devil's Knot**, Cinema 1, Public 2, Special Presentation; **The Finishers**, Scotiabank 14, Press & Industry 1, Special Presentation; **Going Away**, Scotiabank 4, Press & Industry 1, Special Presentation; **Short Cuts Canada Programme 2**, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Short Cuts Canada; **TIL MADNESS DO US PART**, Jackman Hall, Public 2, Wavelengths

9:15 AM Devil's Knot, Scotiabank 3, Press & Industry 1, Special Presentation; **The Right Kind of Wrong**, Scotiabank 6, Press & Industry 2, Gala Presentation

9:30 AM Dangerous Acts Starring the Unstable Elements of Belarus, Scotiabank 9, Press & Industry 1, TIFF Docs; **The Lunchbox**, Cinema 2, Public 2, Gala Presentation; **Three Landscapes and Song and Spring**, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Wavelengths; **White Lies**, Scotiabank 5, Press & Industry 1, Contemporary World Cinema

9:45 AM Midway, Cinema 3, Public 2, TIFF Docs; **Oculus**, Scotiabank 7, Press & Industry 1, Midnight Madness; **The Right Marketing Strategy for the Right Film**, Filmmakers' Lounge - Industry Conference Room,

Press & Industry, Industry Programming

11:00 AM Bad Hair, Scotiabank 13, Public 2, Contemporary World Cinema; **Enemy**, Scotiabank 2, Press & Industry 1, Special Presentation; **The Grand Seduction**, Scotiabank 11, Press & Industry 1, Gala Presentation; **Philomena**, Visa Screening Room (Elgin), Public 2, Special Presentation

11:15 AM Quai d'Orsay, Scotiabank 14, Press & Industry 1, Special Presentation; **The Unknown Known**, Scotiabank 4, Press & Industry 1, TIFF Docs

11:30 AM The Dog, The Bloor Hot Docs Cinema, Public 2, TIFF Docs; **Dom Hemingway**, Scotiabank 1, Press & Industry 1, Special Presentation; **The Eternal Return of Antonis Paraskevas**, Scotiabank 6, Press & Industry 1, City to City; **The Sacrament**, Scotiabank 10, Press & Industry 1, Vanguard; **Telefilm Canada's Talent to Watch - Session 2**, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; **The Wonders**, Scotiabank 9, Press & Industry 1, Contemporary World Cinema

11:45 AM All the Wrong Reasons, Scotiabank 3, Press & Industry 1, Discovery; **Night Moves**, Cinema 1, Public 2, Special Presentation

12:00 PM Gun Crazy, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, TIFF Cinematheque; **Metallica Through the Never**, Scotiabank 12, Press & Industry 1, Special Event; **Our Man in Tehran**, Scotiabank 5, Press & Industry 1, Mavericks; **Rush**, Ryerson Theatre, Public 2, Gala Presentation; **Short Cuts Canada Programme 2**, Cinema 3, Public 2, Short Cuts Canada

12:15 PM Witching & Bitching, Scotiabank 7, Press & Industry 1, Midnight Madness **THR**

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



"Much as they tried, I could never learn to play the horn, sing or dance," says Howard of his role in 1962's *The Music Man*. "But they loved the lisp, so they framed out my dance steps, overdubbed my horn playing and decided my out-of-tune singing was adorable."

In 1962, little Ronny Howard was a long way from *Rush*

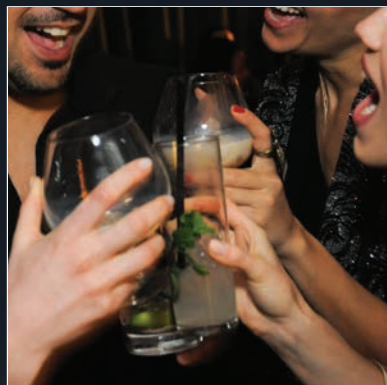
OVER HALF A CENTURY before he came to this year's Toronto International Film Festival with *Rush*, screening Sept. 8, Ron Howard was Winthrop Paroo in 1962's *The Music Man*. The 8-year-old played the brother of Shirley Jones, the librarian who falls in love with a con man (Robert Preston) who's come to 1912 River City, Iowa, to raise funds for a boy's marching band but really plans to skip town with the cash. Preston's pitch is that a band will draw kids away from the pool halls. "Trouble, oh we got trouble," is the musical's refrain. Of course, in the end love triumphs, a band is formed, etc. Brian Grazer, Howard's longtime partner at Imagine Entertainment, says the director, now 59, has a certain focus he even sees in the film. "When you talk to him for any period of time, you realize he was actually paying attention when he did *The Music Man* at 3 years old, or whatever it was," laughs Grazer. "He wasn't like, 'Hey what's happening?' He was paying attention." *The Music Man* won an Oscar for its musical score, plus five other nominations including best picture. But it was a tough year to be going up against *Lawrence of Arabia*. Forty years later, Howard got his revenge, nabbing the 2002 best picture and director Oscars for *A Beautiful Mind*. — BILL HIGGINS

'Music Man' Junket Taking Off Today

Press and celebrities from Hollywood, New York and other major cities take off today for Mason City, Ia., home town of Meredith Willson and inspiration for his fictional River City in "The Music Man," to take part in Music Man Marching Band Competition Festival tomorrow afternoon climaxed by the press premiere of "Music Man" tomorrow night, with Arthur Godfrey as emcee.

Cast of the film will be represented by Robert Preston, Shirley Jones, Buddy Hackett, Paul Ford, Hermione Gingold and Ronny Howard. Producer-director Morton DaCosta and Meredith and Rini Willson also will be honored guests.

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THE ART OF THE STEAL
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